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Angell's Lane

ANGELL'S LANE

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ANGELL'S LANE

The History of a Little Street in Providence

by

GEORGE LELAND MINER

*I shall . . . straight conduct ye to
a hillside, where I will point ye
out the right path of a virtuous and
noble education.*

JOHN MILTON

1948

Akerman-Standard Press
PROVIDENCE, RHODE ISLAND

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INTRODUCTION

by

LAWRENCE C. WROTH

A GOOD MANY years ago at a Christmas celebration in the University Club, President Faunce was called upon for a few words appropriate to the occasion. One could not be certain to what degree the resulting speech was a spontaneous production, born of the moment. It could hardly have been extemporaneous, but it certainly was not a prepared speech. He wanted to speak, he said, of the place of the small country in the life and history of the world, and, as always, he followed the particular homiletical procedure in which he had been trained, the formula which is expressed in the doggerel lines

*Begin low
Go slow!
Take fire
Rise higher!*

Soon, as he spoke of Palestine, Greece, and, in due course, of Rhode Island, began that phenomenon which occurred in his speeches so often as to be generally expected, a perfect welding of sound and words and sense. Those who heard him came away proud of their citizenship in a small state, aware of the importance of their community in a large and burly world.

It seems to me, who was one of that audience, that George Miner in his book has done much the same thing in a different way and by different means. Instead of President Faunce's sonorous phrases and his sentences as perfect as chiselled inscriptions on a marble

wall, George Miner gives us a story told in the easy, quiet, and leisurely style of his daily conversation. Instead of broad generalizations he gives us a garnering of innumerable minute facts from written record and oral tradition. The scene of his narrative is not only a small state, but, throughout most of the book, a small city within that small state, and, to carry on with the idea, one of the very smallest streets within that small city. Finally the narrative reaches, and thereafter hardly leaves, the life of a single institution within a single house, or, to be exact, within two houses made into one, on that street.

This house and its present occupant, the Providence Art Club, face a noble and historic church edifice, a great school of art and its museum, a one-time courthouse, and a university club. Up the hill is an ancient university. Beyond it to the west is the world of business. Thomas Street has been a center for thinking men, for men of achievement in the arts, in religion, in law, in commerce, in philosophy and the sciences for a good two centuries. How far the influence of that little byway has spread throughout its immediate neighborhood and its own and other lands is not a consideration that can be weighed or measured. But reading George Miner's book we cannot but think of it as, culturally, a dynamic little area. The book is more, therefore, than the history of a street and the local art club which dominates it today. It is a study of the wholesome life of doing and thinking as lived for two or more centuries in one American community. Its history was well worth recording, and in these pages the recording has been done with sympathy, understanding, and loving care.

PREFACE

THOMAS STREET in Providence used to be called *Angell's Lane*. It is a small street only three hundred and thirty feet long and it has but five houses fronting on it. Yet it has had a remarkably full and interesting history. It was once an unnamed path running up the hill from the Towne street of the Providence Plantations. It belonged to Thomas Angell, the young companion of Roger Williams and one of the handful of refugees who settled on the banks of the Great Salt Cove in 1636. In 1775 the little town built its Baptist Meeting House on the Angell lot; the stately church facing the Towne street had its side doors on the Lane. The Lane became important. The lots on it facing the Meeting House became desirable dwelling sites and worthy men built thereon — Deacon Edward Taylor, the chaise maker, and Seril Dodge the clockmaker and silversmith. Dodge built twice and Moses Brown bought both houses. For many years two distinguished Brown families lived there side by side. Eventually these houses became the home of the Providence Art Club.

At the foot of the Lane on Main Street Deacon Taylor and Seril Dodge both had shops. Behind these shops, a hundred feet up the hill, the Lane's fourth house was built by Angell descendants. Here for many years lived the Misses Goddard, granddaughters of Abigail Angell and William Goddard, editor and printer of the famous PROVIDENCE GAZETTE.

The fifth house built on the Lane is modern and unique; it was built in 1885 by Sydney Richmond Burleigh as a studio building for himself and his fellow artists.

The old street with its interesting looking houses has great appeal even to the casual passer-by. When, however, one becomes a frequenter of the spot its spell is irresistible. This book is a token of that spell; many years of association with the Art Club led me to a long and pleasant search of old records for all the facts I could find about the ancient street, its houses and the people who lived in them. These facts, simply set down, submit their own offering as a modest bit of Rhode Island history.

G.L.M.

CHRONOLOGY

- 1636 A path in settler Thomas Angell's homeshare.
- 1750 Buildings on the lot — two old houses and a distillery.
- 1775 The Baptist Meeting House is built in the Angell orchard.
- 1784 The Taylor brothers buy a lot.
- 1786 The Lane is paved by four townsmen.
- 1786 Moses Brown buys 80 feet.
- 1789 Seril Dodge buys 38 feet on which he had already built.
- 1790 Dodge buys next door, builds a brick house.
- 1791 Mrs. Nicholas Brown takes the first Dodge House.
- 1792 Hope Brown marries Thomas Ives in Dodge House parlor.
- 1799 Moses Brown buys Dodge's Brick House for Obadiah.
- 1804 The Lane is named "Thomas Street."
- 1822 Obadiah leaves Brick House to wife Dorcas.
- 1826 Widow Dorcas dies in Brick House.
- 1826 Widow Avis Brown dies in Dodge House.
- 1880 The Providence Art Club is born on North Main Street.
- 1885 Sydney Burleigh builds Fleur de Lis Studio.
- 1886 The Art Club leases Brick House.
- 1906 Dodge House goes in the air one story for a meat market.
- 1906 The Art Club gets deed of Brick House, thanks to the railroad tunnel.
- 1919 The Art Club buys Dodge House and builds a bridge.
- 1939 Mrs. Burleigh gives Fleur de Lis to the Art Club.



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ANGELL'S LANE

*THE HISTORY
OF
A LITTLE STREET
IN PROVIDENCE*

I

YOUNG ANGELL SETTLES

IT WAS ON an early summer day in 1636 that eighteen-year old Thomas Angell came with his master and friend Roger Williams to their new home. The banished Roger, harried out of Rehoboth, had landed that morning at Slate Rock in the Seekonk, but he wished for a better site.

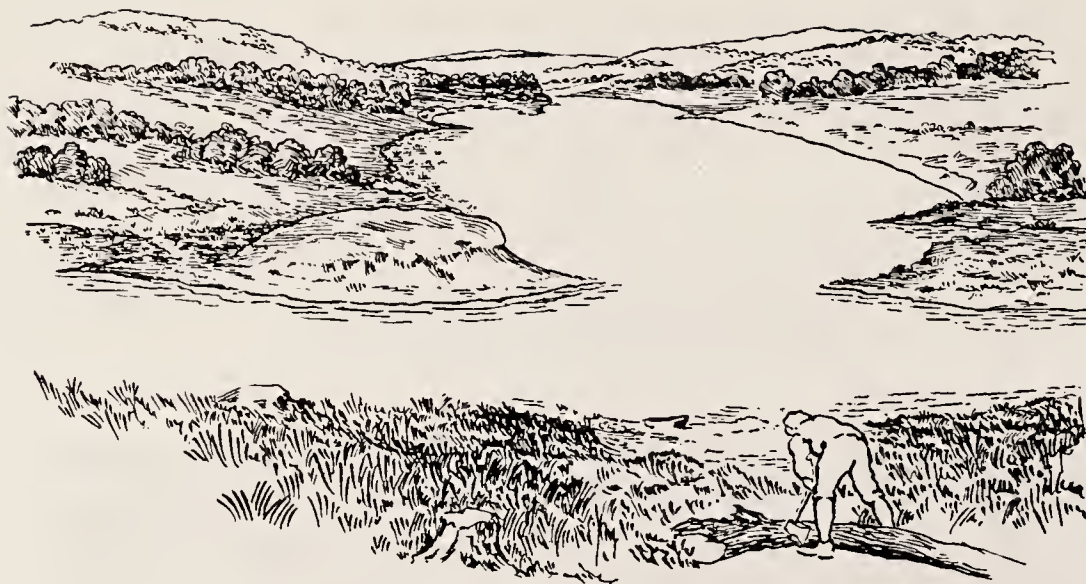
They paddled down the Seekonk, around Fox's Hill into the Great Salt River, up through the channel into the Great Cove, and beached the canoe on the shore where the Indians had told them of a good spring.

The story is familiar — of the settling, of the sharing the land with fresh comers, and of the division of the hillside into narrow home lots — strips a hundred-odd feet wide that ran from the Cove and the Great Salt River up over the hill and across the brook to the "head of the Lotts" (Hope Street).

Thomas Angell's lot was a good one. It was eighth south from the spring and Williams' own lot.⁽¹⁾ The hillside had plenty of trees on it and these would come in handy for building his house. Thomas had the same lovely view that his master had — the westward expanse of cove with its two inflowing fresh rivers, and the flat marsh and meadow-land and woods beyond toward the sunset. At his left the wide, blue Great Salt River rushed with every tide in and out of the Cove through the narrow channel between the neck of Weybosset and the shore at the foot of Angell's Lane.

In the drawing herewith I have sketched my thought of what

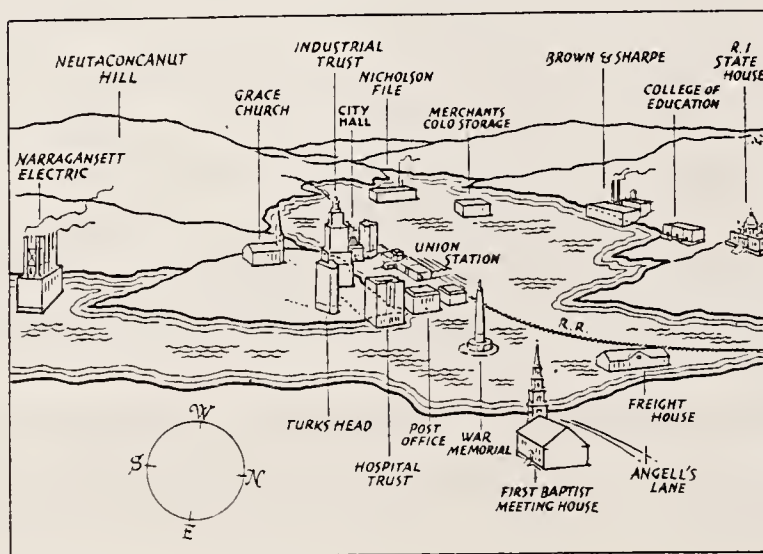
⁽¹⁾ *The Home Lots of the Early Settlers of the Providence Plantations:* C. W. Hopkins p 34.



A VIEW OF THE COVE IN 1636

This imaginary sketch shows the Cove as Thomas Angell saw it from the hillside of his home lot. At the foot of the lot (at Steeple Street) is the Wading Place where cattle and horse-back riders crossed at low tide, landing on Weybosset Neck (at the west doors of the present Post Office). The Great Salt Cove stretches from the mouth of the fresh Moshassuck River at the north (at Smith Street) down through the narrow channel into the Great Salt River (Providence River). At the far side of the Cove toward the west is the Woonasquatucket River, flanked by meadows and woodland that stretch toward Neutaconcanut Hill. The tracks of the New Haven Railroad now run through the Cove and nothing is left of the two fresh rivers but slime and mud.

A KEY TO THE VIEW



you would see if you stood with young Angell on his home-lot. For a good view you would go up the hillside and stand on the future steps of the Baptist meeting-house. You would look down on the sparkling Cove; you would see no railroad tracks, and the station, the post office, and Brown & Sharpe and Nicholson File would be either under water or sunk in the middle of the marsh that edged the Cove. It was a sightly spot, before it became civilized.

At the lower end of the Lane on the shore of the Great Salt Cove was the Wading Place. At low tide this was a ford where horses and cattle crossed to the Weybosset bank. It is not likely that the Wading Place was shallow enough for pedestrians; they used canoes and small boats in the early years, and these ferried hither and yon almost anywhere along the shores of the Cove or of the Great Salt River lower down. There was not much travel between the settlement and Weybosset Neck. Few families settled on the west side of the river for many years and the first bridge across the channel was not built till 1660. The Towne Street (now North and South Main) was a muddy public way leading up and down the shore, undulating — here high, there low — with the banks of the river and the Cove and the fresh Moshassuck which emptied into the north end of the Cove. The Wading Place took off along a shelving stretch of shore which many years later was filled in to make Steeple Street.

John Howland wrote in 1832 about the Wading Place as it was in the old days before the Weybosset bridge had made fording unnecessary. "I have been frequently told by Nathan Waterman," he writes, "that teams and men on horseback used to cross the river, (before his day,) across the clam bed opposite Angell's land, (at low tide,) and land somewhere on the western shore. The Thomas Olney lot was where the Knight Dexter tavern now is, and Angell's was the next south, including part of the Baptist meeting-house lot and Steeple Street. In front of this lay the shoal place called the clam bed."⁽¹⁾

⁽¹⁾ *The Life of John Howland*: Edwin M. Stone (1857) p 256.

In those early days of the settlement the river overflowed the site of the present Market House, and between there and Angell's Lane the shore jutted out toward Weybosset Neck to make a fairly narrow channel. Through this channel the tide surged in and out of the Cove. At high tide the channel and the Cove carried good water for sizeable vessels even as far inland as Smith Street. In the 1700s wharves along the shore at the foot of Angell's Lane were used by seagoing craft for years after the "Great Drawbridge" was built across to Weybosset.

Many pictures exist of the Cove — none before 1800 but many of various dates since: maps, paintings, lithographs, engravings, wood-cuts, and photographs. These form a fragmentary history of what happened. A brief outline runs like this:

An undisturbed expanse of water fed by two fresh-water rivers and the tides from the bay, was surrounded by irregular banks of sedge, meadow, marsh and woodland.

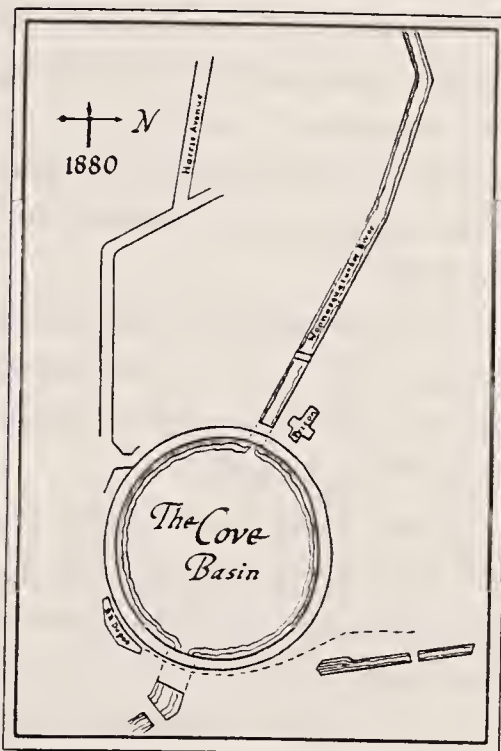
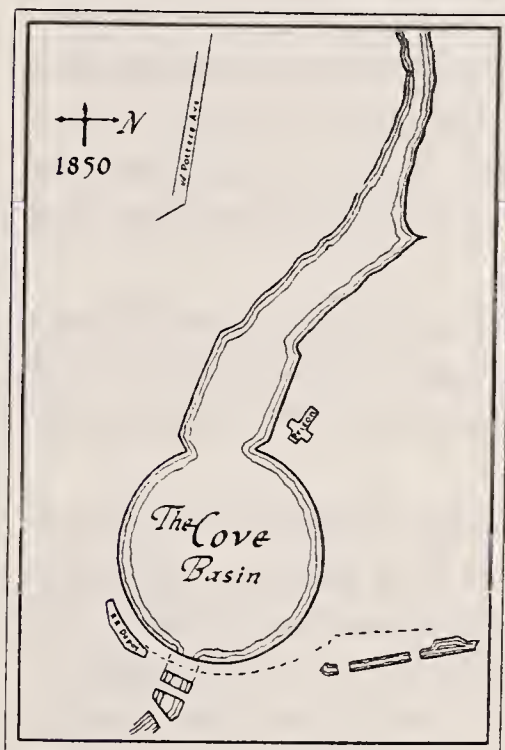
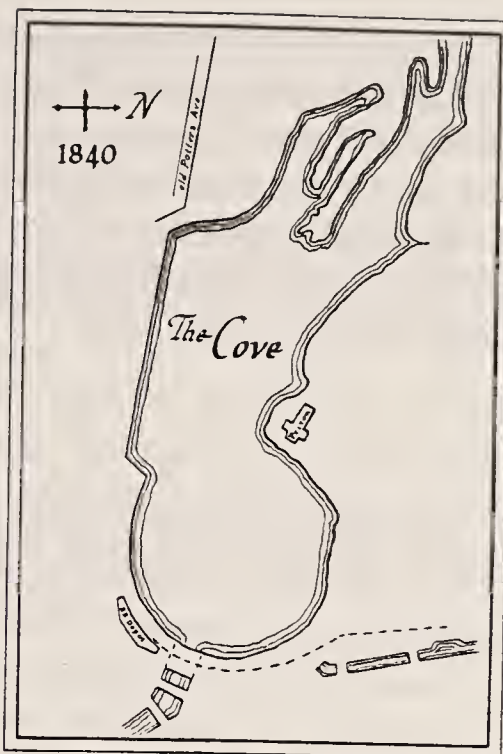
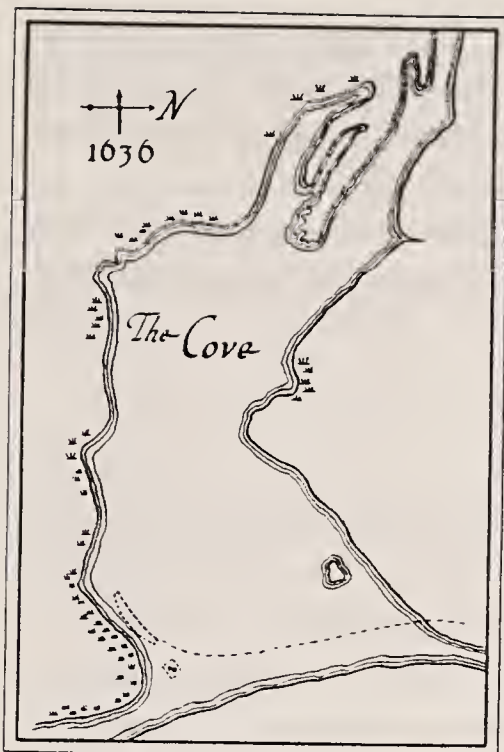
Late in the 1700s a seawall was built from the Market up to the foot of Angell's Lane (Steeple Street). Then in 1816 a new Weybosset bridge, the sixth in succession, covered the Cove entrance; it measured 95 feet in width and was 120 feet long. In 1825 Cove Street began along the south bank (about the south roadway of present Exchange Place) and ran westerly along the Cove shore.

In the 1840s the railroads came, the south shore was filled in to the bank of the Woonasquatucket, a new Weybosset bridge was built, the course of the Moshassuck was changed and the Cove basin was well defined.

In 1849 pictures, the Cove appears as a prominent feature of the city. Around its great circle of seawalls runs a promenade shaded by a double line of trees. For nearly fifty years the Cove was a pleasant gathering place in the heart of the community. In the 1880s, water sports were held there. Former Attorney-General William B. Greenough relates of Fourth of July celebrations which he witnessed as a lad, when everybody thronged the Cove promenade to watch the swimming and rowing contests and see the tight-rope walker perform over the water. On the east bank was the old towered railroad station, designed by Thomas Tefft. Finally came the complete smothering of the Cove in 1896, when the old station burned and a new "Chinese Wall" of station and tracks straddled the viaduct built to carry off what was left of the Woonasquatucket, the Moshassuck and the Cove.

The sequence of the steps that led to the eclipse can be traced in the list of some of the more important prints and paintings given in Appendix A.

The passing of the tranquil blue expanse of the Cove occurred fairly recently in the annals of Providence. In the 1830s the rail-



THE COVE: FOUR STEPS TO ECLIPSE

1636-Blue water, woodland and meadow. 1840-The railroad has arrived.
1850-Civic center develops a basin. 1880-The Cove has a tree-lined Promenade.

[Total eclipse came circa 1896 when the old railroad station burned and the Cove Basin was filled in and became covered by streets, buildings and railroad tracks.]

road knocked at the town gates; dirt and gravel came from the countryside to fill the marshes on the south of the Cove, and on the east the poor Moshassuck was almost choked to death along with its unfortunate sister, the Blackstone Canal.

The four small maps here given show four steps in the filling of the Cove. Thomas Angell would be surprised to see what happened to his beautiful view.

Angell had to pay a little something for his land. Not very much; they chose Thomas Olney to be town treasurer and every man must pay in twenty shillings. Next year (1637), with several newcomers arriving, they raised the ante to thirty shillings and decided that the earlier proprietors must put in another ten shillings to make "a like summe of money to the towne stocke". Besides the original home-lot strip of about five acres each settler had a six-acre lot for planting and some allotments of meadow and woodland, making his total holdings a hundred acres. Angell's allotments were across the Cove and bordered the Woonasquatucket; he also had a share of land at Pawtuxet, near the Falls.

Thomas paid his share all right. You will see in the old town records a list of forty-two persons: "names of such as have paid all their purchase money and have quittances."⁽¹⁾ Fourth on the list is "Tho Angell".

They needed some form of government, and just as the pilgrims on the Mayflower did, they set their names to a compact. The Providence Compact was a tiny document, but it ended with the ringing words "only in civil things". It is good to compare this compact, with no mention of king or of colony, with the familiar

⁽¹⁾ *Providence Early Records*: II, 31. In 1891 the Providence City Council appointed three Record Commissioners to collect and print the early records of the town of Providence. Twenty-one volumes of these *Early Records* were published; they are basic source material for all students of the history of the town.

Mayflower Compact. Thirteen men signed it. Seventh on the list of signers is "Thomas Angell X mark". Here is the document:⁽¹⁾

We whose names are hereunder desirous to inhabitt in ye towne of Providence do promise to subject ourselves in active or passive obedience to all such orders or agreements as shall be made (for publick good of or body in an orderly way) by the major consent of the present inhabitants maisters of families incorporated together into a towne fellowship and others whome they shall admitt unto them only in civill things.

So Thomas Angell began his career in the new plantation; and he grew in stature as the little town grew. It was to be his home for nearly sixty years. He died in 1694, aged about seventy-six, outliving his good friend Roger Williams by eleven years.

⁽¹⁾ *Providence Early Records*: I, i.

THE UNKEPT DIARY

THOMAS ANGELL did not keep a diary. In the first place he never learned to write. That was not very unusual, but it seems a bit strange that his master, Roger Williams, prolific penman, did not do a little teaching. Roger's wife Mary Williams never learned to write; she signed with her mark, as did Angell and plenty of the other early settlers. What Angell would have written in his diary we can guess at from the many details that crop out in the early records and letters.

First and right away he had to clear his lot; he would be fined if he didn't. And he needed a place to live in. He doubtless started at once to build a little cave-wigwam house in the hillside next to Angell's Lane and back a little way from the town street; and behind the wigwam he started his garden and orchard. We have a contemporary description of those early dug-out cabins from a Dutchman of New Netherlands (New York) written in 1650:

Those in New Netherlands and especially in New England . . . dig a square pit in the ground, cellar fashion, six or seven feet deep, as long and as broad as they think proper, case the earth inside all around the wall with timber which they line with the bark of trees or something else to prevent the caving in of the earth; floor this cellar with plank and wainscot it overhead for ceiling, raise a roof of spars clear up and cover the spars with bark or green sods so they can live dry and warm in these houses with their entire families for two, three and four years, it being understood that partitions are run through these cellars which are adapted to the size of the family . . . Gardens are made and planted in season with all sorts of pot herbs; principally parsnips, carrots and cabbage, which bring great plenty into the husbandman's dwelling. The maize can serve as bread for man and food for cattle. The hogs, after having picked up their food for some months in the woods, are crammed

with corn in the fall; when fat they are killed and furnish lard and clean pork. Outside the village or hamlet other land must be laid out which can in general be fenced and prepared at the most trifling expense.⁽¹⁾

Thomas worked hard; he needed shelter, he must plant his garden and his apple orchard, and with pigs and a cow and sheep coming along from the Plymouth and the Bay Colonies he had better build him a barn. The sixty acres allotted him in the "first division" was across the cove and would keep him busy indeed. He had an opportunity to double his land on the town street. His neighbor on the south, Francis Weston, moved to Warwick and died there in 1645; Angell acquired Weston's homeshare lot. This was the lot on which the Baptist Meeting House now stands and its acquisition made Thomas Angell an important owner of two homeshare lots on the town street.

The dwelling house he built there would be a sturdy-framed but modest thing. About that time Thomas Lechford wrote in his Note Book⁽²⁾ the specifications of a first comer's house:

"One framed house 16 foot long & 14 foote wyde, with a chamber floare finisht, summer & ioysts, a cellar floare with ioysts finisht, the roofe and walles clapboarded on the outsyde, the chimney framed without daubing to be done with hewn timber."

"In other words," comments Fiske Kimball, "this was a story-and-a-half house with a single room in each story. The contract price was £21. Such were the great majority of the oldest existing houses of Providence Plantations, as well as some of those of Newport and Narragansett."⁽³⁾

Thomas had a motive in working hard; he was interested in a young woman who lived down the town street toward Fox's Hill. She was Alice Ashton who had come with her older brother from Hertfordshire in England and was Thomas' own age. In two or three more years Thomas was ready to be married, and sometime in the 1640s Alice said yes.

Did the wedding take place at the Ashton house near Fox's

(1) Quoted in Henry R. Chace: *Maps of Providence*, introduction.

(2) See *Transactions of the American Antiquarian Society*, vol. 7, 1885.

(3) Fiske Kimball: *American Domestic Architecture*.

Hill, or perhaps at Roger Williams' home by the spring, or did Thomas take his Alice to the town clerk's house? The ceremony we know must have been a civil one. No church congregation heard the reading of the banns; they must be published at town meeting. At all events Thomas married his Alice and we hope that Roger and Mary Williams and brother James Ashton and Thomas Olney and Chad Brown and the Will Wickendens and the Stukely Westcotts and Thomas Hopkins and the Nicholas Powers and lawyer Hugh Bewett, — all good neighbors — witnessed the marriage and made up a little procession along Towne Street to the modest home by the side of Angell's Lane, and sedately cheered young Thomas as he carried his Alice over the threshold.

What did the bride wear? Thomas, we surmise, had hung up for the day his leather working-breeches to appear in a handsome new suit of local homespun, — wool doublet and hose, — rather warm and baggy no doubt, but set off with a starched ruff and wrist bands. As for Alice, she had perhaps been torn between her new woolen petticoat and the old flowered tiffany gown she had brought from Hertfordshire in her sea-chest. We hope she had a new silk bonnet and scarf — the Boston ladies were wearing them until the court in 1651 tabooed them as worthy of "utter detestation".

The first years on the Towne Street at Angell's Lane passed of course in hard and happy work. Thomas by that time may have added a leanto on his dwelling and perhaps had built a barn there as well as on his farm land in the meadows on the Woonasquatucket river. At any rate we know he prospered, and his land and his livestock increased. His garden and farm were on virgin soil and the Angells probably lived pretty comfortably. Deer and partridge were in the woods; and there was the clam bed lying in the Cove just off the foot of the Lane. Thomas probably built himself a skiff or at least a log canoe; he would need it to cross the Cove to his farm land.

The babies came in due course, — three sons and five daugh-

ters. John, James and Hope, they named their sons. And the daughters were Anphillis, Mary, Deborah, Alice and Margery. Father Thomas was by that time rated as one of the stalwarts of the growing settlement. He had augmented his five-acre home lot on the town street by acquiring the land of Francis Weston, he had his separate six-acre plot of garden, he had sixty acres given him in the "first division", and on the Woonasquatucket he had another sixty-acre allotment of meadow land laid out for him in 1646. This last sixty acres was a couple of miles from the town street settlement:

"60 acers for Tho: Angell beyond smalle Brooke a 2nd share of meddowe for Tho: Angell by his 6 Acres Lott on the side of Wonasquetukett River".⁽¹⁾

The town taxes assessed in September of 1650, just a few years after the Angell marriage, showed him to be a substantial citizen. His tax was £1. Heaviest tax was "Benedicke" Arnold's, £5. Smallest was 3 shillings 4 pence, assessed against Pardon Tillinghurst [sic] and several others. Roger Williams paid £1: 13s:4d.⁽²⁾

The little settlement along the town street had begun to put on a little dignity. The town "ordered, that o'r Constable shall have a staffe made him whereby he shall be knowne to have authority of the Towne-Constable . . . Ordered that a Rate shall be handed and gather 3d for cows 1d for Swine & 1d pr Goat for comon charges by the Constable".

It was something to live in a liberal community and in a colony that went pretty far in letting a man's "Consients" be his guide. Thomas and Alice in those happy years of early married life must have joked each other about how they would have had to behave if they had stayed in the Bay Colony or had gone to Connecticut to live.⁽³⁾ They heard from Boston that the govern-

⁽¹⁾ *Providence Early Records*: XV, 12.

⁽²⁾ *Providence Early Records*: XV, 33.

⁽³⁾ Rev. Samuel Peters, a tory who was kicked out of the Colonies, published in London in 1781 a *History of Connecticut* wherein he described the so-called "blue-laws". Later writers during the greater part of the nineteenth century derided Peters, called him a liar and declared the blue-laws to be

ment was exceedingly vigilant in making the people conform to uprightness as the deacons saw it. Alice was glad that in the Providence Plantations she might kiss her children on the Sabbath. She could even cook, make beds, sweep the house or even cut the children's hair on Sunday; in Connecticut she would be arrested and fined.⁽¹⁾ Thomas could take a Sabbath walk in his garden or in the fields; in Massachusetts he heard they arrested men for that. Tobacco? Terrible stuff; no one (this was Connecticut) "shall take it publicly in the street or the fields or the woods, except on a journey of at least ten miles, or at dinner".⁽²⁾ Liquor wasn't quite so bad, but you had to watch your step about selling it. Roger Williams steered through a town ordinance (1655) forbidding sale of wines or liquors to the Indians, but alas it didn't work; it was repealed some fourteen months later. At quarter court in 1650 the town "Ordered that if any man sell any Wine or strong liquors in his house, he shall also entertain strangers to bed & board, but any man shall have his liberty to sell without doores no man forbidding him".

Price of liquor got out of hand in 1656 and the town set a ceiling of three shillings per quart on all liquors.

However, Thomas and Alice were not bothered about prices

mostly of his own invention. That viewpoint was widely held and many serious historians adopted it; as late as 1890 Professor George P. Fisher of Yale bluntly said (*Colonial Era* p. 130): "these grotesque enactments . . . never existed except in the imagination of the author of this book."

In 1898 the American Historical Association published "An Examination of Peters's Blue Laws" by Walter F. Prince. This well-documented examination established that "more than four-fifths of them existed, in some fashion, in one or more of the colonies of New England". The blue laws bore hard on profanation of the Sabbath and on extravagant clothes. Life in Providence Plantations was free from bans on personal theological tenets; was doubtless freer from those sharp restrictions as to personal conduct that sprang from the theocratic law-makers in Massachusetts and Connecticut.

⁽¹⁾ See the *History of New Haven*: p 46.

⁽²⁾ In Windsor, Connecticut, "none under 21 years, nor anyone not previously accustomed to it shall take tobacco without a physician's certificate." *Conn. Col. Rec. II*, 558. In 1650 Massachusetts prohibited it. [Weeden: *Economic and Social History*: I, 224.]

of hard liquor. Home brew beer was common. Besides, Thomas' apple orchard would now be yielding well. Cider was really the staple beverage of those early settlers; cold cider in summer, and in winter hot, mulled, spiced or nogged, but always hard. The settlers of New England got along very well without cocktails. Rum was later to be Rhode Island's favorite tippie, but that fiery flood did not reach its height till Thomas Angell had been dead many years, when the Plantation's farmer boys took to the sea, and winter gales and a skimpy diet demanded the sturdy antidote of New England rum.

Meantime the Angells were doing well. Thomas, landowner and farmer, began to serve his town. In 1650, he was thirty-two years old and the town record of "The 6 Tryers . . . for the Tryall of Causes" included the name of "Tho. Angell".

On "the 24 of the 8.m. 1650: Commissioners Chosen Tho Angel" (and five others) were to represent the town at the Assembly; again in 1652 he was chosen a commissioner for the Assembly at "Patuxit".

In May 1651 he was one of twelve men to inquire "touching the death of Margaret Goodwin." The verdict: "We find so neare as we can judge, that either the terriblenes of the crack of thunder . . . or the coldnes of the night, being she was naked, did kill her."⁽¹⁾

It seemed to be the fashion among the early colonists to quarrel freely and to run to court at the drop of the hat. In December 1646 Thomas Angell had a suit for damages brought against him by his neighbor Robert West. What it was all about is not clear because the fragments of the ancient documents are scanty and tattered. Roger Williams wrote the town sergeant's warrant to summons witnesses and that document is intact and clear.⁽²⁾ But of the declaration and the proceedings only a few scraps remain.

⁽¹⁾ Bradford F. Swan: "Roger Williams and the Insane", in *Rhode Island History*, July 1946.

⁽²⁾ This summons is No. 08 of the Town Papers; it is reproduced in *Providence Early Records*: Vol. XV, p 8.

On the back is written:

"Robt Wests declaration C []ntra Tho: Angell."

We imagine that this case was trivial, perhaps to do with boundaries or broken fencing or trespass; it would help much to know what followed the words "be damnified Three—" whether it was pounds or pence or what.

In March 1651/2 Angell signed the Oath of Allegiance:

"I do declare and Promise That I will be true & faithfull to the Commonwealth of England, as it is now Established, without a King or house of Lords."/>

This little document, of much historical importance, is in the collection of original manuscripts in the library of the late Frederick Stanhope Peck and is the subject of a book by Mr. Richard Le Baron Bowen, issued by the Rhode Island Society of Colonial Wars in 1943. The document shows the signatures of the twelve signers; Thomas Angell's mark is ninth in the list, between James Ashton and Gregory Dexter.

The Oath of Allegiance was drawn up by the Providence colonists to show where they stood with the mother country. The twelve men comprised about a third of the town's freemen and were, as Mr. Bowen writes, a "group of young leaders who were not only running the economic and political affairs of the town, but who were also holding together the remnants of the Colony of Providence Plantations while Roger Williams was in England trying to persuade Parliament to restore the charter abrogated by William Coddington's *coup d'etat* in obtaining a commission as Governor-for-life of the Island towns of Portsmouth and Newport." Thomas Angell was thirty-three years old, and the average age of the twelve signers was about thirty-five.

Angell's election to the Assembly came the year after the Oath and was an honor and a responsibility; he must help make the laws for the colony. He was now thirty-four, had a growing family and was worthy. The General Assembly of that year of 1652 represented only two towns, Warwick and Providence. Newport and Portsmouth were at the moment "disjoined" under

the weight of Mr. Coddington's commission which Williams was in London to straighten out. Thomas attended session late in December at Robert Potter's house in Warwick (now East Greenwich).

It proved to be an exciting event. Hugh Bewett,⁽¹⁾ one of the Providence commissioners and Towne street neighbor of Angell, was "General Serjeant" of the Assembly. He was a lawyer of sorts. As attorney for one William Almy of Portsmouth he had had John Smith of Warwick arrested for withholding five and one-half ankers⁽²⁾ of Dutch brandy that had been brought from New Foundland into East Greenwich Bay by the vessel *Providence* of Pequit (New London). The brandy was the property of William Almy; there was no dispute about that, but there was a fight about the freight. Smith was president of the colony, and he was hopping mad at lawyer Hugh Bewett for arresting him. His trial went against him to the tune of 39 pounds 10 shillings, plus costs of court. He got his pal Samuell Gorton, who relished a scrap above all things, to join him in charging Bewett with treason. This charge must by Colony law be tried by the Assembly, and so Angell and his fellow townsmen met that December and spent the entire session in trying neighbor Bewett.

It took four days. The specific sins Smith charged Bewett with under the guise of "Hye Treason against the power and authorite of the State of England" are not told.

The record shows that several witnesses were examined and that "upon serious search and exact weighings of all the premises in the ballance of the lawe . . . we the sayd Commissioners do declare him not guiltie of treason . . . Ordered, that Hugh Bewett, Commissioner, beinge cleared, forthwith take his place in the Assembly. The court is adjourned while tomorrow morninge, at eight o'clock."

Next day Hugh joined his fellow commissioners, the assembly adjourned early and Thomas, we suppose with a light heart,

(1) Spelled variously as Bewitt, Bewit, Bewet, Buitt.

(2) Anker: A liquid measure of about ten gallons. *Webster*.

rowed up the Bay and into the Cove to rejoin his little family by the side of Angell's Lane. If you have any doubt as to his lightheartedness you may read the penalty which neighbor Hugh faced. It is in the Acts of Orders of the General Court of May 1647 "for the Colonie and Province of Providence." It is here taken from the records⁽¹⁾ with its references to the English citations, and we suggest that you skip it:

"Touching Murdering of Fathers and Mothers.

"And first of High Treason; It is agreed and determined by the wisdome of the State of England, under whose command we are, in the first and chiefest place, to forbid High Treason, and to declare that it is a grievous offence done or attempted against that State Regall, vidg't.: against the King (who is acknowledged the common Father of the Countrie, in his person, Queene and children, Authoritie, and Realme which is the common Mother of us all) soe that to seek the destruction of this common Father and Mother, is put first, as the most capitall Transgression against men, and is called by the name of High Treason.

"For High Treason (if a man) he being accused by two lawfull witnesses or accusers, I Edw. 6:11, shall be drawn upon a Hurdell unto the place of Execution, and there shall be hanged by the neck, cutt down alive, his entrails and privie members cutt from him and burned in his view; then shall his head be cutt off and his body quartered; his lands and his goods all forfeited. 26 Hen. V iii. 13,5; 5 Edw. Vi. 6,11. If a woman, she shall be drawn upon a hurdle to the place of Execution, and there burnt . . ."

Another year of gardening, farming and clamming and helping tend the babies, then Thomas was called again (1653) to serve the Assembly alongside Hugh Bewett, "solicitor General and General Sargeant." Among other deliberations they debated the "commission unto Capt. Underhill & Mr. Dyer to make war upon the Dutch."

In 1655, Thomas Angell's name appears among the forty-two Providence men on "the roule of ye freemen of ye colony of everie Towne."⁽²⁾

That year he was chosen with five others by the town meeting to be "jurymen or triers of cases." Also in the vote for town

⁽¹⁾ *R. I. Colonial Records*: Vol I, 160.

⁽²⁾ *R. I. Colonial Records*: I, 299.

constable he got five votes; Pardon Tillinghast got two, Will Wickenden got six and won out.⁽¹⁾ Thus Thomas Angell served the Town and Colony until the next generation took over. In summary the record of his public services is a worthy one:

He served frequently on both petit and grand juries — on the "Petty jurie" in 1651, '52, '55 and '59; on the Jury of the General Court of Tryalls on '55 and '56. He was chosen as one of the two town surveyors for the year 1650 — the duties of surveyor were important, in running bounds and making official reports thereof to the town council. As a Commissioner to the General Assembly of the Colony he served in four separate sessions: at Warwick in December 1652, when Hugh Bewett was tried for treason; at Providence in May 1653, when they promptly elected Bewett "General Sarjeant"; at Providence in June 1653, and at Warwick in August 1653.

One other public duty of interest was noted in one of the Town papers.⁽²⁾ It bears no date but was probably in 1646 when he was twenty-eight and was getting well established:

"Ordered that the fences about lots, fields be set up by the 10th of March following, & Mr. Dexter and Thomas Angell to be the two Men to view the fences to see whether they be sufficient & the fine shall be 3s 4d the day to those fences are not up after the aforesaid day."

It is good to think of young Angell walking the rounds and discussing colony affairs with the scholarly preacher-printer Gregory Dexter, and pausing here and there to admonish the neighbors to mend their fences.

A modern note may be interjected here to point out that this office of "Viewer of Fences" has been continued without interruption by the Town and City of Providence to the present day. Every two years a meeting of voters is held at the City Hall and a number of old-time 17th and 18th century titled jobs are disbursed among honored citizens who have retired from the Council: Viewer of Fences, Inspector of Pot and Pearl Ashes, Inspector of Hoops, etc.

⁽¹⁾ *Providence Early Records*: XV, 71.

⁽²⁾ *Early Records*: II, 146.

Names of Art Club members and friends appear at times among the holders of these quaint old town offices:

Frederick Roy Martin, *Inspector of Saleratus and Bi Carbonate of Soda* (1911-12)

John R. Rathom, *Packer of Fish* (1912-13)

R. H. I. Goddard, *Inspector of Chain Cables* (1925)

J. Cunliffe Bullock, *Inspector and Measurer of Carpenters', Masons' and Printers' Work* (1927)

Rush Sturges, *Viewer of Hoops and Surveyor and Measurer of Stone* (1927)

Theodore Collier, *Inspector of Saleratus and Bi Carbonate of Soda* (1932)

George T. Marsh, *Inspector of Hoops* (1935)

Everitte St. J. Chaffee, *Surveyor and Measurer of Stone* (1936)

Arthur A. Thomas, *Packer of Fish* (1937)

Ivory Littlefield, *Weigher of Cotton* (1937)

THE INDIAN CAPTIVES OF 1676

To the Indians of the Colony Angell's Lane must have been familiar ground; it was geographically the center of the Plantations, and it was opposite the Wading Place. The Angells, Thomas and his sons, doubtless shared the attitude of their leader Roger Williams toward the natives — an attitude of friendly exploitation, blended with fear and missionary zeal to save the savage soul. This attitude, so far as Thomas Angell was concerned, is brought into focus by the burning of the settlement in 1676 and the selling of Indian captives for the benefit of the desolate town.

The Great Swamp fight in Rhode Island's South Kingstown was fought in December 1675. The months following were terrible ones for the little towns of Providence and Warwick. They pleaded with Colony Governor Walter Clark at Newport to send men to help garrison their towns. The Governor in a letter dated February 28, 1676, turned a cold shoulder. We thought you could take care of yourselves, he said, and besides you have been exempted from helping pay the eight hundred pounds we

spent for the defense of the Island. However, the March meeting of the Assembly told the Providence settlers that if they wanted to come to the Island, the Newport and Portsmouth people would help feed them, and that they might have some land there and might keep a cow on the commons. Most of the Providence people did go to the Island, though some preferred Long Island and went there. A hardy group of men remained to defend their Providence homes. A list is in the town meeting record of those men "that stay'd and went not away". It named twenty-seven men and included Roger Williams and the two Angell sons, John and James. The total population was probably less than two hundred men and women, and the exodus left the town wide open. The Indians took the advantage and raided Providence at the end of that month of March. The town was burned; the garrison house, where "Fifty South Main" is now, was defended by the young men who "stay'd", and two or three houses were left at the north end. But the whole Towne street was practically wiped out.

Did Thomas and Alice Angell move to Newport? We surmise that they did. Thomas was no longer young, his two sons stay'd, and it would be common prudence for Thomas to take Alice and the grandchildren where they would be safe. At any rate Angell's Lane witnessed the conflagration and without much doubt the Angells lost their town house. They returned probably in the late summer; they must rebuild the house and Thomas must be at the town meeting called that August "under a tree by ye Water side" where one matter of important business was the problem of captives. Over this matter there was considerable wrangling. Finally, in Roger Williams' handwriting, the record tells, "Voted yt ye many Difficulties & differences amongst us . . . disposing of ye Indians now to be disposed in ye Town shall be referd to fve men chosen by ye Town, ye Town promising to acquiesce & rest in ye determination of the said fve men or ye Major part of them.

"The fve men chosen are Roger Willjams; Thos: Harris;

Tho: Fjeld, tho: Angel: John Whjpple: Jun'r."⁽¹⁾

The town's defenders had captured a considerable group of Indians, mostly young people, and the question was what to do with them. The "fiue" men did an excellent job and you can see the clear head and warm heart of Roger Williams in it, because the result was much milder than the common treatment of slavery for life practiced generally by the other colonists. The committee put the captives up for sale to the townspeople, but they limited the time of servitude to varying periods of years depending on the age of the individual Indian:

. . . all under 5 years old shall serue vntill thirty

All aboue 5 vnder 10 shall serue till the 28 year of their Age.

All aboue 10 to 15 vntill ye 27 year of thejr age

All aboue 15 to 20 vntill ye 26th year

All from 20 to 30 shall serue 8 years

All aboue 30-7 years: or as they can be sold.

. . . We agree . . . yt the Jnhabitants yt desire any of them shall allow for such Jndians whom they take after the rate for wch they are sold at Rode Jland or elsewhere.⁽²⁾

The prices of Indian slaves as quoted by Judge Staples in his *ANNALS* were at that time running like this:

"For Jndians, great and small, £8. Two for 22 bushels Indian corn. Two, in silver, £4.10. One, in silver £2.10. One, 12 bu. Indian corn. One, in wool, 100 lbs. One for three fat sheep."

Thirty-six young Indians were sold and the proceeds were divided by the committee among the town's defenders, based on the list of twenty-seven who had stayed. Eight persons got fractional shares and it is not clear whether prowess in the fighting or property loss or other reasons governed the division.

The committee did a good job. It made a satisfactory award of the spoils of war and it prescribed a human treatment of the prisoners. In view of the devastation wreaked by the savages, the limited terms of servitude which the townsmen accepted for their captives points to an enlightened leadership.⁽³⁾

⁽¹⁾ *Providence Early Records*: VIII, 12.

⁽²⁾ *Early Records*: XV, 154.

⁽³⁾ The General Assembly as early as 1652 had passed an act against

SIGNATURE OF A SETTLER

The young men and women who settled the Providence Plantations were, generally speaking, not at all literate. Some had had no schooling, like Thomas Angell, who was a lad of twelve when he left England. Here in a wilderness they found scant opportunity to practice letters, with few books and no schools. As a matter of fact, there was little occasion to read and write, and their older companions included a few men of trained scholarship, like Williams and Gregory Dexter, who could perform whatever penwork the settlers needed.

Angell must have signed his mark on a generous handful of documents: the compact, the Oath of Allegiance, deeds of real estate sales and exchanges, his will and codicil, reports of committees and verdicts of juries, returns as surveyor, and probably many papers signed as a member of the Colony's General Assembly.

The only original signature of which we are certain is the one on the Oath of Allegiance. There are others that appear on recordings of documents, made mostly by Angell's friend and next-door neighbor Thomas Olney, "Town Clarke". How faithful these copies are to the original signatures we cannot tell, but they were undoubtedly meant to be true copies.

slavery for life.


Arnold in his *History of the State of Rhode Island* (p. 240) says that this famous law against slavery is "believed to be, with one exception [Massachusetts in 1646] the first legislative enactment in the history of this continent, if not of the world, for the suppression of involuntary servitude". The Rhode Island law ordered "that no black man or white being forced by covenant bond, or otherwise, to serve any man or his assignees longer than ten years . . ." *Rhode Island Colonial Records*: I, 243.

Thomas & Angell mark^e


1640 Signature on "The Combination" or so-called Compact of July 27, 1640. Copied in 1662 by Thomas Olney, Junior, "Towne Clarke."
[*Town Papers*, No. 02]

Thomas Angle & his mark^e


1642 Witness to Deed of William Arnold. Copied by Towne Clarke Olney, 1660.
[*Early Records*, I, 66]

Thomas
his mark^e  Angell

1652 Oath of Allegiance.
[Original manuscript is in the collection of Frederick S. Peck]

The mark of  Thomas Angel

1676 Committee on Indian Captives: a copy of the Report.
[*Town Papers*, No. 0235]

Thomas  Angell

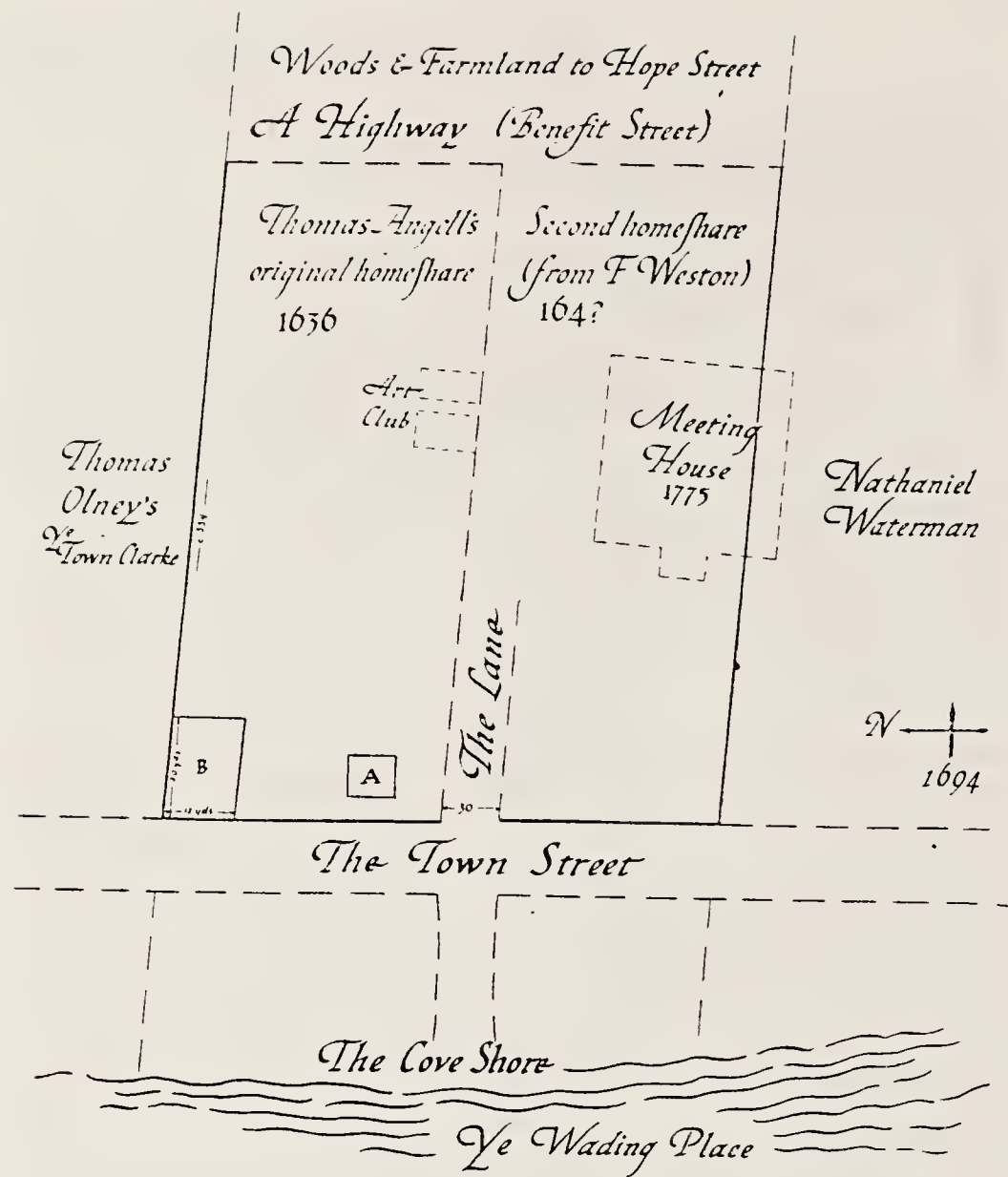
1665 Witness to Will of William Field.
[The "True Copie" in the Rhode Island Historical Society may be the original. See *Early Records*, VII, 225]

THOMAS ANGELL'S WILL

THOMAS ANGELL died in September of 1694 aged seventy-six years; widow Alice survived him only three months. All the property was to remain in the family: the considerable acreage of outlying farm lands, the home lot of the original settlement with two dwelling houses thereon, and the Francis Weston lot adjoining across the Lane now called by Thomas "my other homeshare lott". You can visualize the property readily. On the north side of Thomas street lies the first home lot of 1636, measuring roughly a hundred and twenty feet on North Main and running three hundred-odd feet to where later the path of Benefit street crossed it, thence eastward to Hope street. (The wooded hillside east of the Benefit path was not opened up for use till the late 1700s.)⁽¹⁾ Thomas street is the old lane that was later set aside as a "publick highway" measuring thirty feet wide, and the rest of the Weston lot extended another ninety feet along the town street. The south line of this second lot cuts right through the meeting house just inside the south windows, the rest of the present Baptist lot was Waterman land.

⁽¹⁾ Little regard was paid the land of the Angell home lots as it climbed the hill east of the Benefit street path and joined the ferry lane at the head of the lots on Hope street. Part of the hill was used as farm land, but it was not until late in the 1700s that lots were laid out and houses built. The north side of Angell street was Angell property, the south side was Waterman land. When Captain George Benson built his handsome mansion on Angell and Prospect streets, now the home of G. Maurice Congdon, he had a magnificent view of the cove, the river and the bay, looking past the great open fields crowned by the "college edifice".

By 1798 a few other houses had been built on upper Angell street. Moses Brown owned the land at the corner of Angell and Benefit streets, now Miss Annette Ham's, but no house was shown there in 1798. Next up the hill was Jonathan Congdon's house, and David Anthony had a house and barn just below Captain Benson's. The present house of Nathaniel W. Smith was built on land that was part of the back lot of the Angell homeshare.



THE ANGELL HOMESHARE PROPERTY

Settler Thomas Angell built "A" after the Indian raid of 1676. House "B" soon followed, Thomas and Alice moved there, and son James and family took house "A."

Thomas had made his will in May 1685, nine years before his death. Therein he described his real estate: two homeshare lots with two houses on the north lot, and outlying lands of sixty acres "in my Right of the first devision" and sixty more adjoining it, "being neere the place caled Cauncaunjawatchwak;" also "my Right of Commoning so far west as the seven mile line, that is to say for Commoning or feeding of Cattell Cutting of Timber or firewood . . . also all my meaddowes, & my Twenty acres of land lieing on Wayboysett side of the water neere the Cove Called Hawkins his cove; And my six acres of land lieing in that Tract of land Called the neck where the Cove or salt Creeke called Bailies Cove lieth neere . . . also my Tenn acres of land lieing in the valley bordering upon the Northerne side of the River Called Wanasquatuckett . . ." A codicil was added on the same day as the will:

" . . . unto my son John Angell . . . my Ten acres of land . . . adjoining to my afore specified lands neere Cauncaunjawatchuck; The which sd Ten acres of land was forgotten before . . ."

As to the town property Thomas was thoughtful and explicit:

I Do give & bequeath unto my son James Angell my dwelling house which standeth in the aforesaid Providence Towne next unto the streete, and my house lott or home share of land whereon the said house standeth, together with my other house lott or home share of land . . .

I do give & bequeath unto my loving wife Alice Angell my now dwelling house wherein I now dwell to be unto her for her use during the time of her Widdowhood; and in Case shee Marrey not, then for the sd house to be unto her during the terme of her naturall life with a small plot of land adjoyning to the said house for a little Garden; As also before the said house Conveniency of yard Room As also free Egress & Regress for her to pass & repass as shee may have Ocation . . . I do also give unto my wife one milch Cow to be her owne . . .

I do also give & bequeath unto my said wife all my household goods to be her owne & at her owne dispose; That is to say all my Bedds bedding, Cloathing both woollen & linnen, & all sorts of vessells both Jron, Brass, Pewter, wood & all other things to the house belonging which are Nessesary for house keepeing . . . Table linnen . . . as also if any moneys be left at my decease, the same do I give unto my said wife.

We can now easily reconstruct the layout of the town street property as it was when the will described it. The year was 1685, nine years after the Indians had burned the town. Thomas and Alice, with the grandchildren and their mothers, had returned from the Island of Rhode Island to rejoin the two sons, John and James, who had "stay'd" to protect the deserted town with its thirty-odd empty houses. Our conjecture is that the homestead was at least partially destroyed and that on the ruins of the fire they built anew. Nine years passed and the aging Thomas wrote his will. On the original "homeshare lott" were now two houses, the other lot adjoining to the south (where the meeting house was to be built ninety years later) was undeveloped except for orchard. One of the two houses was "my Dwelling house which standeth in the aforesaid Providence Town next unto the streete", apparently the homestead, rebuilt after the fire. The second house, left for the use of Widow Alice as long as she lived, was —

"My now dwelling house wherein I now dwell . . . with a small plot of land adjoyneing to the said house for a little Garden".

It may be that they all moved in together — Deacon James and his family and father and mother Angell — while they were building the second house a little way back up the hill, for the parents to have by themselves while Deacon James occupied the homestead.

The homestead probably stood out in the middle of today's North Main street. At that time the early town street was still a country road; it ran along the shore of the Cove, and between it and the water were shore lots that here and there were built on or filled in for wharves and warehouses and loading places with short lanes between them — like Steeple street, which was a continuation of Angell's Lane to the water. The town street became gradually a fixed highway; its last widening occurred in 1870 when the City took twenty-one feet off the Angell land. This seems to locate the old Angell homestead well out in the middle of the present North Main Street. Its distance north of

Thomas Street is problematical; if it was in the center of the lot's frontage the Angell front door would have been about sixty feet north of the corner. The other dwelling house where Thomas and Alice lived was probably in the northwest corner of the home lot, a little way north of the homestead and a little way up the hillside; this location would seem to be established from the fact that Thomas' grandson James when he inherited the home lots reserved that corner, "twelve yards by twenty yards" and later gave his mother Abigail a deed granting her life occupancy.⁽¹⁾

What were these two early town houses like? If you wish to pursue the study, you will find a scholarly source in Isham and Brown's *EARLY RHODE ISLAND HOUSES*. The two dwellings fall into the "Second Period" of 1675 to 1700 when the second generation were building.

Some light is shed by three inventories: two were made at the time of the death of father and mother Angell, and the third was made sixteen years later, at the death of the son, Deacon James.⁽²⁾

The deaths of Thomas and Widow Alice were only four months apart, and the two estate inventories were made on the same day, January 21, 1695; the contents of the two are almost identical except for personal apparel, and the items show the furniture and utensils in the parents' house on the hillside with its "little Garden".

Consider, as you read these items, the preciousness of humble household things, and their exalted importance in a plantation so remote from old-world amenities.

⁽¹⁾ *Deed Book*: II, 617. James Angell to his brother John, "the two home lots which formerly belonged to my honored father James Angell . . . excepting only a small piece I reserve at the North West corner adjoining to the towne street . . ."

Deed Book: IV, 227. James to his mother Abigail, "that piece of land I reserved . . ."

⁽²⁾ Thomas Angell Inventory: *Early Records* VII, 85.

Alice Angell Inventory: *Early Records* VII, 88.

James Angell Inventory: *Early Records* VII, 29.

Thomas' clothes made up a modest list:

	lb	s	d
A greate Coate	01	15	00
2 Cotton Shirts	00	14	00
1 Dowlas shirt	00	10	00
1 old much worne flannill shirt	00	03	06
A West coat & a Pr of Breeches	00	17	06
A Pr of Drawers & 2 old Coates	00	09	00
1 Hatt, old & out of fashion	00	03	00
2 Pr of Old stockings	00	03	00
T more old Cloathes little worth	00	01	06
1 Pr of New Shooes & a Pr of very old ones	00	05	06
2 Pokett handkerchiefs 3 Neck cloaths	00	10	00
2 Callico Neckcloaths	00	02	00
7 linnen Capps	00	04	00

Widow Alice's "weareing Apparrill" included the following wardrobe:

	lb	s	d
7 white linnen square neckcloathes	00	14	00
2 blue neckecloathes	00	03	00
3 Capps	00	05	00
8 Capps & Coyfes, white linnen	00	08	00
6 head dressings & four Cross Cloathes	00	10	00
4 Pr of Gloves & a Poket handkerchief	00	05	00
Other small wearing linnen old & worne	00	10	00
2 blue aprons, 1 Greene apron, & one homespun one	00	18	00
2 Wast Coats	00	12	00
3 Petty Coates	01	17	06
2 fine shifts & 2 old ones	01	04	00
Severall other Coats, 1 pr of bodyesses & other Apparrill old & much worne	01	10	00
1 Pr of new stockings & other old stockings & shooes	00	06	00

The furniture in the little house was quite adequate: "Two feather beds & boulsters" at £3 each,⁽¹⁾ and "a very old flock bedd much worn & light", 12 shillings; the three "beddsteds" were lumped at £1. There were "a table (10s.) a Joynt forme (4s.) a settle (6s.) and five chaires" for 12s. The fireplace equipment amounted to eleven shillings and included "a Tramill

⁽¹⁾ Feather beds were among the settlers' most important assets. For an illuminating description of early inventories see William B. Weeden's *Early Rhode Island* (New York 1910).

& an eetch hooke, an old Grid Iron, a Pr of Pot hookes, a Pr of Tongs, a slice handle, & a spitt & Pr of bellows." An item of "1000 Pinns" had a value of two shillings. The five pounds "Jn Money" left in the house by Thomas appears four months later in Alice's belongings apparently untouched.

Deacon James' inventory, sixteen years later, portrays the homestead on the town street. It is a substantial dwelling, it has four or five rooms with a leanto addition, there is a barn and perhaps a workshop for the tools and the "Loome & Gears."

"Ye outermost Roome" is clearly the great living room; it had for the immense fireplace:

"And Irons, 2 Tramills 2 Pr of fire Tongs 2 fire shovell . . . Three brass Kittells, 3 old Kittles 2 potts & pot hooks & i frying pan, i skillett, one smoothing Iron, i Pr of bellows one Morter & Pestle old of brass, 2 candelsticks, i Grid Iron i Chafeing dish," and a quantity of "Pewter Platters & Pewter Basons, Porringers, Earthern Platters & basons," pots, jugs and glass "Bottells". It had a "great Table 2 stooles & i settle, two spinning wheels 3 pair of wooll cardes," some flax, cotton and sheep's wool. It had a saddle and bridle and a male pillion, also three knives and "Three Gunns".

"Ye westernmost lower Roome" had "one bedd bedding and beddstead" valued at £12 — which was the highest valuation of any single item of furniture. It had a Chest, two boxes, a warming pan and a "deske".

"Goods in the Easternmost lower bed Roome" included "a Bedd bedding & beddstead worth £9; a Chest, a box of candles, three chamber potts and three Glass bottles."

The "Leanto chamber" had a £5 bed. Other items that seem to be outside the leanto chamber, perhaps in a storeroom in the leanto, are a "bed & beding £2-10s.," three "sides of shoo leather & i barrill of feathers (£2-12s), "one Pillian & Eight pound of yarne £1" and "Nayles £2".

The inventory then lists "one Chest in the Greatest Chamber;" this room we might guess would be the second story

great room over the fire room. An "Item ffor bookes" carries a value of £1 (A bible, of course, and we wonder what else.) A dozen and a half of spoones and "i dozen of Trenchers" come to ten shillings. "His weareing Apparrill £8", and "His Sword belt & Cane £1-10s." complete the house items.

The stock of Cattell included a horse, two coults, a yoke of oxen and two cows. There was hay in stack and some in ye barne, a cart & shodd wheeles, some carpenter's tools, narrow axes and one broad axe (much used by the colonists in fashioning timber), a beetle and wedges, a sithe and 2 bells, a Tumbrill, a wheele barrow & 2 sleds, one swine, i hundred pounds of Tallo and one Looome & Gears & one pair of woosted Combs.

The footing of the inventory is £68-17s.

At the bottom of the inventory is added: "Moneys due by bond Per bonds from James Harris, besides Jntrest £263."

The estate was not a rich one but it was well up to the average for the small town. Settler Thomas had builded well, his children had developed into good citizens, and the family property both in town and in farm lands with "mansions" thereon was substantial.

As to the town street real estate, it now looks as though we can account for four dwellings that were built on the homeshare lot during Thomas Angell's lifetime. The first would be his primitive hillside shelter, hastily dug out of the bank and covered with boughs and turf. The second was doubtless a real house of hewn timbers with walls of flexible twigs woven into a network — wattle it is called — daubed with clay and covered with hewn clapboards or cleaved shingles; this house would have a big end-chimney in the one living-room, an attic chamber, and perhaps a leanto addition to make room for the growing family. Then when Thomas was fifty-six and the children were grown up, the Indians burned the town. He rebuilt, putting up two houses: the homestead on the street for son Deacon James, and near it on the hillside "the now dwelling house wherein I now dwell," with a "Small plot of land for a little Garden".

PROVIDENCE TOWN IN 1694

THE DEATH of Thomas Angell signalized the passing of the first generation of the settlers. The town was still primitive in resources, with barter of farm produce, with no manufactures,⁽¹⁾ with home weaving, spinning, shoe making and blacksmithing, with no schools, no books to speak of, no streets except the muddy paths of the settlers, and no communication even with neighboring towns except dilatory news brought on horseback or by the occasional sailing vessel that came up Narragansett Bay. The nearly sixty years of Thomas Angell's life in the Plantation had seen precious little progress as we view it three centuries later.

However, to those sons and daughters gathered⁽²⁾ that September day on the hillside for the funeral of their father Thomas, the sight of the little town was good. The Towne Street was lined with its thirty houses that had been newly built after the conflagration of the Indian raid eighteen years before. Their surrounding farms had prospered; many had built themselves sturdy farm "mansions" in their meadow lands a mile or two from the town street. Their home life was comfortable and wholesome; the plague of the Indians had passed, and the routine of Town Meetings and the Court and the Colony Assemblies had come through many bickerings and quarrels and had proved staunch.

⁽¹⁾ There were primitive pit saw mills as early as 1640. A grist mill was built early (1646) by John Smith, and nine years later Thomas Olney had a tannery.

⁽²⁾ No family portraits are in existence to show what manner of men the 17th century Angells were. James Cross Collins, Esq. of Providence, a direct descendant of Thomas Angell, tells of a family tradition that the male Angells were men of large stature. In the Angell *Geneology* two or three stories appear testifying as to their muscular prowess.



LAY-OUT OF THE LAND

This map has been kept simple to help us visualize how unfavorable the terrain was on which to build a settlement that would grow into a large city. In 1940 Providence had a population of 253,504.

The Towne Street had crawled southward along the river bank toward Fox's Hill. At the north it joined Dexter's Lane (later Olney's Lane, now Olney Street) and thence the old Indian path skirted Cat Swamp and led to Pawtucket Falls. In the heart of the settlement along the banks of cove and river two highways led up the hill from the Towne Street to the back lots and to the paths that led to the ferries over the Seekonk. These two highways were Gaol Lane (now Meeting Street) and Power's Lane; they took the traveler over the hill whence he could make his way to the Watchemoket Ferry (India Point at the mouth of the Seekonk), or to the Ferry at Narrow Passage (now Red Bridge). Up the hillside led other lanes, later to become streets. Angell's Lane was one, more important than some because of the Wading Place.

The map shows the land and water layout of the settlement. The site was attractive, but it was cramped; for practically a century the town was hemmed in between the banks of cove and river on the west and the Seekonk on the east. This land was called the Providence Neck. Across the Great Salt River, the west shore was a wide stretch of marsh which reached from the narrow channel at Weybosset Hill down toward Field's Point. All of present Dyer Street was under water; Clifford, Friendship, Pine and Richmond Streets for several blocks were swamps and marsh. A shallow brook flowing with the tides into the marshes of the Great Cove cut across where Dorrance Street is now; a bridge was needed for the Pequot Path (Weybosset Street) to cross it — "Muddy Dock Bridge". The Indian Path wound down to Weybosset Point where travelers ferried across the narrow channel to the east shore, and this was the only traveled path on the Weybosset neck.

Thomas Angell had seen the beginnings of the west side. He had meadow land there; his oldest son John had acquired a farm house — "my mansion house whereon sd house standeth & to it adjoynth, the which sd house & Lands I purchased of Pardon Tillinghast of sd Providence . . . on both sides of the river called

Woonasquetucket & about three miles and halfe distant from the Harbour in said Providence Towne, northwestward."

These west side "mansions" were of course very modest dwellings, but they indicate the gradual pushing out of the men of the town seeking elbow room for their farms.

There is no doubt that the Providence settlement was a backward town. Newport by 1694 was leaping ahead with coast-wise trading and its busy boatyards. Williams had tried to get Providence an iron works in 1650 but the town was not ready; it stuck to home industry, getting out timber, farming, running a grist mill, saw mills, a tannery, — self supporting and self contained. The little settlement at the head of Providence River was creeping along pretty slowly all through the sixty years of Thomas Angell's life there. Nevertheless he had seen many changes. Travel, though still brutally rugged, was bringing a measure of sophistication; in 1647 the Colony had voted that each of the four towns must provide one or two houses for taverns to entertain strangers. Table fare was wholesome and had variety. Cider was abundant, apple trees had been set out early; beer was plentiful, home brewing was a common art. Coin was very scarce; wampum and peag supplemented bartering of sheep and produce. In place of today's dollar bills the settlers used lumber and farm products whose value was fixed by the Colony and called "country pay" or "money pay". In 1662 permission was granted to exchange forty shillings in country pay into thirty shillings New England coin, or into twenty-two shillings six pence for English sterling coin.

House building began to bring a little more comfort. At Newport, William Coddington built in 1650 a wooden two-story house of oak with heavy stone chimneys and overhanging second story. The conflagration of 1676 was a heavy blow to Providence and in comparative poverty the town still stuck to its three or four room houses with hewn clapboards over walls of wattle daubed with clay.

The heart of family life was the kitchen-living-room. Tre-

mendous stone fireplaces were equipped with crane and pot-hooks and jacks, a spit to turn the roast on, and big iron kettles and frying pans. The children sat on blocks in the ample corners of the fireplace, and high-back settles in front of the hearth kept icy blasts from the grownups' necks. Clusters of corn ears, crook-neck squashes and chunks of venison, beef and pork hung from hooks in the ceiling beams.

Altogether snug and cosy was this simple home life — no frozen plumbing, no blaring radio, no newspapers with four-column headlines; no lurid bestsellers to catch up with. Early to bed to snuggle deep in chicken feathers — it was a simple and hardy life not without its attractions as we look safely back from the vantage point of three hundred years' distance.

THE LAND STAYS IN THE FAMILY

ALL THE Angell sons and daughters had grown up and established homes of their own, all except son Hope who died young.

Oldest son John in 1670 had taken to wife Ruth Field, the daughter of John Field of Field's Point. James Angell, next younger of the sons, married Abigail Dexter, the daughter of Gregory Dexter of Dexter's Lane — printer, preacher and a most distinguished friend of Roger Williams. The five daughters all married: Anphillis, Mary, Deborah, Alice and Marjory.

In Thomas Angell's will the town house and lot including Angell's Lane went to son James — Deacon James he was called. He died in 1711, leaving no will; his widow Abigail administered the estate and rendered the account of the Deacon's personal property. It amounted to £381, and was considered substantial. This was the inventory used in Chapter 3 to help the reader to visualize the homestead.

Inasmuch as Deacon Angell died intestate the homestead went to his oldest son James, junior, who was already well settled on his west side farm. One month after his father's death, James junior deeded the Towne Street property to his brother John Angell, reserving a corner for their mother Abigail:

I, James Angell of Providence . . . Quit claim unto my brother John Angell . . . two home lots which formerly belonged to my honored father James Angell, deceased . . . his homestead, the which two lotts of land boundeth as follows . . . on the north with the land of Mr. Thomas Olney and on the south with the land of Mr. Nathaniel Waterman and on the East with a highway and on the west with the Towne streete, excepting only a small piece I reserve at the North West Corner adjoining to the towne streete, that is to say to ex-

tend from the said Thomas Olneys land southward twelve yards and from the Towne Streete Eastward twenty yards . . .

JAMES ANGELL

April 4, 1711⁽¹⁾

This John, the third generation owner of the Angell property was a weaver, a Quaker, and a Gortonite. He lived to be eighty-four.

An interesting passage in the Diary of Dr. Ezra Stiles, president of Yale College, gives us a warm glimpse of this old man of Angell's Lane:

November 17, 1771, visited John Angell who told me he was born in Providence October 4, 1691, son of James, son of Thomas, who came from Salem with Roger Williams. This aged John Angell used the thee and thou language, but refused to be called Quaker or Friend. He is a great admirer of the famous Samuel Gorton, of Warwick, of the last century. He showed me three quarto volumes in print of Samuel Gorton, entitled "An Incorruptible Key" . . . "Salt Marsh Reclaimed from the Dead," . . . "Antidote against the Common Plague of the World". These books, Mr. Angell told me, were written in Heaven, and no man could read or understand them unless he was in Heaven . . . His grandfather, he said, was Mr. Williams's hired man at Salem, and came away with him; and the Angell family preserve many particulars respecting Mr. Williams.

In 1774 the aged John reluctantly sold the land on the south side of the Lane; there the Baptist Meeting House was built, and Angell's Lane was dedicated as a public highway. This ardent Angell Gortonite married his cousin Mary Dexter, granddaughter of the Reverend Gregory. They had a son whom they named James after his grandfather Deacon James, or after his uncle James (junior) who had deeded them the homestead.

This young James, third of the name, born about 1720, grew up to be an outstanding member of the town and the Colony. The town elected him town clerk over and over again; some seventeen years of records (1758-1775) written by quill in his

⁽¹⁾ *Deed Book*: II, 617. In a later deed, September 9, 1718, (IV, 227) James granted to their mother Agibail Angell this northwest corner, "it being that piece of land I reserved in the quit claim I gave to my brother John Angel." Abigail's will left it to son John, thus making him the owner of the homestead lot restored intact to its original boundaries.

clear and flowing hand appear in the old books. In 1765 he was chosen at town meeting to serve on Governor Stephen Hopkins' committee to draw resolutions for the Colony to maintain its "ancient privileges". These resolutions, as Judge Staples pointed out in his *ANNALS*, contained the celebrated paragraph that was Rhode Island's preview of the Declaration of Independence:

That his Majesties liege people, the inhabitants of this colony, are not bound to yield obedience to any law or ordinance designed to impose any internal taxation whatsoever upon them other than the laws and ordinances of the General Assembly aforesaid.⁽¹⁾

Another task of high importance was given James Angell by the Assembly; with two others he was to revise the laws of the Colony. "We found ourselves," said the committee's report, "under great difficulties in forming together the several laws relating to the same point, and could not get otherwise over these difficulties, than by supplying and inserting such paragraphs or clauses as we judged were either the evident intention of the legislature, and such as might be fairly inferred from the equity of the laws; or such as were plainly necessary for making the whole consistent and uniform".⁽²⁾

Six gentlemen appointed to examine this revision of the laws, included Secretary Henry Ward and Chief Justice William Ellery; they testified to the Assembly that "the said revisement is executed with great attention and ability".

James Angell married Mary Mawney and they had six children. He died in 1785 and from his sons Moses Brown bought the land on the Lane. In the division of the property to the children the corner lot down on the Main Street went to daughter Abigail Angell, who later married William Goddard. Two other lots on Main Street went to the other children, James junior, (fourth of the name), and Mary Angell, wife of Jacob Whitman, junior. On these lots, fronting on the Main Street, were the shops of Edward Taylor, chaisemaker, and Seril Dodge, watchmaker.

⁽¹⁾ *R. I. Colonial Records*: VI, 452.

⁽²⁾ *R. I. Colonial Records*, October 1766.

Thus the land on Angell's Lane gradually broke up. The Angell name disappeared except for the town's adoption of the names "Thomas" and "Angell" for the streets that once began with the muddy hillside path through the settler's home lot.

What controls the direction of a town's development? Why was the pleasant Cove destined to disappear, and why the sectional plats of residential and industrial neighborhoods?

Develop your own answers — topography, location, financial resources, opportunity or whatever. But to these material signposts you must add the intangible will-to-betterment that burned strong in the men of a growing town. To know why the Angell's land developed as it did is to search the souls as well as the pocketbooks of the townsmen who invested in a great meeting house and in gracious homes.

THE TOWN GROWS: 1694-1775

FROM SETTLER Thomas Angell's death to the crisis of the Revolution there ensued a period of bursting town life — a new chapter for the little farm settlement. It is a thrilling story of ships and seaborne commerce, of an ascending scale of living, when much merchandise came to town in Providence-built sloops and brigs, and merchants opened shops; when farm boys heard and heeded the call of the sea and ventured their all in trade up and down the coast, to the West Indies and finally to London.

In 1710 paper bills were first printed and issued by the Colony. They immediately gave a great boost to trade, hitherto hamstrung by lack of money. Previously, buying and selling had depended on the use of wampum, scarce Spanish dollars and scarcer English coins, and most business had been done by barter of corn and sheep and lumber.

The Colony was rocked from time to time by fights between the paper money party and the hard money adherents. At the close of the Revolution the Colony was financially broke. In January 1780 it took twenty-nine paper dollars to purchase one silver dollar. The Colony's paper money was so scorned that the Assembly passed a forcing act obliging everyone to take the paper money or be haled into court. Notwithstanding the law, some storekeepers jumped out of back windows of their stores on the Towne Street to avoid a customer paying in paper money, and a member of St. John's Church was dropped from membership for tendering the phony bills. President Manning of Brown University was in Philadelphia where he had been sent by the Colony to represent it in the Congress. The Colony was way

behind in paying his salary, and the venerable doctor writes that he is reduced "to the very last guinea and a trifle of change and lodging, washing, barbers, hatters and tailors bills not paid". The Colony's Assembly offered to pay his salary, 400 pounds, in paper money but "in no other way". The paper money was at the moment worth 6 to 1 and Manning wrote, "I must lose 5/6th of my salary — a more infamous set of men, under the Character of a Legislature, never, I beleve disgraced the Annals of the World".⁽¹⁾

In September of 1789 the notes sank to a value of thirty paper dollars for one silver dollar, but the next year the sound money party won and official burning of the disgraced paper money was begun. Rhode Island's financial record in the 1700s was one of "inflation, repudiation and dishonor". Just before the turn of the century, in 1791, John and Moses Brown organized the Providence Bank. It opened in October "on the south side of the new paved street commonly known by the name of Gov. Hopkins's lane". Sound and intelligent banking had won out, for a while at least.⁽²⁾

The money mess which the Colony had been indulging in during most of the century after Thomas Angell's death had not stopped the growth of the town; it boosted it. Shipping, timid in 1720, by 1750 was bringing wealth to the head of Narragansett Bay. By the time Moses Brown bought the lots on Angell's Lane in 1786, the Cove at the foot of the Lane was full of shipping. Wharves had steadily grown along the waterfront of the Towne Street. Farmer boys from the countryside of Scituate and South County flocked to town and went to sea. Coastwise and West Indies voyages became the backbone of the town. In the middle 1700s whaling voyages brought in spermaceti for the candle factories. Molasses for the rum distilleries was the

⁽¹⁾ R. A. Guild: *Brown University and Manning*. Also W. C. Bronson's *History of Brown University*: p 94.

⁽²⁾ For a full discussion of "The Colony as a Banker" see Howard Kemble Stokes in Field's *End of the Century*: Vol. III.

common cargo from the Caribbean Islands. Many merchants, led on by the Newporters, ventured in the slave trade, loading a few cheap goods and much rum for Africa's gold coast, and filling up with slaves for Barbadoes.

Rhode Island was never a heavy slave market, though slave labor was used considerably in Newport and on the large farms of South County. Barbadoes was, as it still is, a vast cane sugar plantation of 175 square miles; it became the home of thousands of Africans and from its cane gushed cargoes of rich molasses for New England rum.

On the site of the Baptist Meeting House a small distillery played its share in the annals of Angell's Lane. One of the third generation of Angells about 1760 improved the hillside by a still-house. A feeble tradition places it on the site of the Baptist Meeting House.⁽¹⁾ It was probably not a very large operation compared with the big one that belonged to Governor Fenner north of the market, or the James Brown still on Towne Street near the Court House, or the beautiful plant which John Brown later operated at Tockwotton, next to his shipyard.⁽²⁾

No historian I know of has been quite fair about New England rum. It was a demon. But was it an undiluted demon? The town of Providence was probably the largest distiller of rum on the continent. Barrels and barrels of it went to Boston, to Salem, to Newport, to New London and to Africa. And barrels of it went into stomachs at home.

It had its bad side, of course.

But consider the bursting vigor it put into the poverty-stricken settlement. It helped the Colonists in bargaining with the thirsty redskins. It provided work for many otherwise indigent townsmen. It was meat and drink to the rustic sailors who

⁽¹⁾ *Historical Tracts*: XV, 213. Cf. *Providence Gazette*, October 22, 1763.

⁽²⁾ A still-house on the West Side was flourishing in the 1750s on Page Street, then known as Distil House Lane. It was owned by three distinguished gentlemen of the town, all leading members of the New Light (Beneficent) Church, Deacon Joseph Snow, Samuel Nightingale and Rev. John Bass, minister of the church. See Dr. Arthur E. Wilson's *Weybosset Bridge* (1947), p 178.

set forth in open-deck little sloops and brigs to brave the icy Atlantic blasts on a diet of salt-horse. It was the backbone of a lusty seaborne commerce, of desperate ventures, of privateering against the fat cargoes of enemy Spaniards and Frenchmen and Dutchmen. It helped build and launch those sturdy sailing craft that were manned by farmer boys who needed and found in the fiery beverage a courage which nature had failed to furnish. It raised the timbers of the homes that lined the Towne Street, of the College Edifice, of the glorious Baptist Meeting House. It helped christen, and marry, and bury all — the high and the lowly. It saved the bodies of shivering church-goers, petrified by three-hour sermons in an unheated meeting house.

On rum and disreputable paper money the little town around Angell's Lane thrived and blossomed. When the Revolution broke, Providence was ready and able to contribute its share of the sinews of war, and husky men that could stand up to it.

THE SOPHISTICATION OF ANGELL'S LANE

THUS THE TOWN grew up around Angell's Lane — in Thomas Angell's long lifetime slowly and the hard way, then through the 1700s with trade and sea voyages, with rum and slaves, with muddy roads in place of trails, with paper money in place of barter, with more comfort in living.

It is now the year 1775. The air is full of impassioned oratory, Congress bans the use of British-taxed tea and three hundred pounds of it is burned in Market Square before a cheering crowd of the townspeople. Homemade muskets are pouring out of dozens of small shops, and the iron works at Furnace Hope is casting heavy ship cannon and field pieces. A general muster of the militia of the Colony is called and Providence County has two thousand men and a troop of horse under arms. The next April comes news of Lexington, the Colony's offices are moved from Newport to Providence, Joseph Wanton is suspended from the office of Governor, Brigadier General Nathanael Greene organizes the Colony's troops and the Committee of Inspection visit the shops and stores on Main Street to see "that no goods were sold at enhanced prices".

Meantime Angell's Lane is still a muddy path up through the Angell apple orchard; in spite of war's alarms life plods on around the Lane, and history lies therein.

Imagine yourself this momentous Summer of 1775, standing in the Lane where the Art Club is now, looking across to the Angell apple orchard. The orchard is being cleared of its last stumps and a busy and noisy gang of ship carpenters are sawing and hammering the finishing touches of the new meeting house. Architect Joseph Brown and Masterbuilder James Sumner of

Boston are watching the lofty sections of the beautiful English-designed spire as they are hoisted into place by block and tackle.

The Angell lot was a perfect site for the new meeting house; it was in the very center of the town, it looked westward down over the tranquil cove to the prosperous farm lands bordering the Woonasquatucket, while behind it stretched the pleasant wooded steeps of Prospect Hill where the College Edifice had been built four years before. John Angell had been reluctant to sell his lot to the Baptists; as an ardent Gortonite he was either a heretic himself or considered the Baptists to be heretics. However, the matter had been arranged. William Russell bought it — he was a mild Episcopalian, and his friend Angell did not carry prejudice so far as to restrict Russell from doing what he wanted to with the land after he had bought it. So within a matter of six months Russell transferred the lot to the Baptist Society, and everybody was content. The deed was dated July 8, 1774, but the Baptists had already prepared the plans, had appointed John Brown "the comiteeman for carrying on the building", and on June third had "broke ground for putting in a foundation."

To pay for the meeting house the townspeople had been generous and the subscription paper was a long one; the amount subscribed however was not enough to pay for the enlarged building "to hold commencements in," and the Colony's general assembly authorized a £2000 lottery: 11,970 tickets were sold at \$2.50 to \$5.00 each. The entire cost of meeting house and land was approximately \$25,000.⁽¹⁾

Every Providence citizen should read Norman Isham's little book "THE FIRST BAPTIST MEETING HOUSE". It is a fine description of a momentous undertaking. It explains how sections of the steeple were raised sailor fashion by block and tackle, each upper

⁽¹⁾ In September of 1947 the *Providence Journal* was conducting a drive for subscriptions for a fund of \$40,000 to pay for repairs and repainting the meeting house. Lotteries were banned by the Rhode Island Constitution in 1842.

section being hoisted up through the lower openings in the tower till the final graceful hexagonal spire pierced the sky. It describes the old box pews and the slave gallery that was later replaced by the organ. Men of good taste and ingenious brains built the meeting house, and built honestly. Here beside Angell's Lane, in spite of the hurricanes of a hundred and seventy years, it stands to prove it.

As you linger in the Lane in 1775 take a quick survey of the little growing town. It was a compact town; most of its dwelling houses were grouped along a single street running along the shore; the dwellings were modest to poor and in them dwelt a population of four thousand odd persons. Some of the dwellings were built well up on the hillside, and muddy lanes led up to them from the town street. On the shore lots between the town street and the cove and river stood houses here and there interspersed with wharves and landing places; the Parade had been retained for public use, and on it the new Market House, started two years before, was still in process of building, facing the little wooden bridge that spanned the river to Weybosset Neck.

Names of streets were beginning to be used; the town had appointed a committee in 1770 to give official designations to the more traveled highways. They split the old Towne Street into sections; south of the Market Parade it was named Water Street. (The present South Water Street was at that time uneven shoreland mostly under water, and at high tide a large part of the Parade was flooded.) North of the Parade past Angell's Lane as far as the Court House the town street was named King Street. The next section from the Court House to just beyond Roger Williams' old homestead and spring was named William's Street for King William. Continuing north up the hill it was Constitution Street, then Prince Street past the North Burial Ground. Rosemary Lane, leading up the hill to the College, became Presbyterian Lane, then Hanover Street, but in a few years that name was changed to College Street.

The Lane up through the Angell lot had no official standing

with the name-committee. Five years later when the Meeting House was built it became important and the deeds began to call it "The lane north of the Baptist Meeting". One deed called it Angell Street, and one used our old name, Angell's Lane. Thirty years later, in 1805, the town was to preserve Thomas Angell's memory by officially naming the lane "Thomas Street", and the continuation up the hill from Benefit, "Angell Street".

At the foot of the Lane, Steeple Street, then unnamed, was laid out as a highway forty years before the meeting house was built. The town's committee reported in September 1738:

"Also laid out a highway from the Town streete westward into the salt River Oppisate against the home stead Land of John Angel Esq. Jt being the Place where they Usually Landed when Rod[e] or Carted from the other side the River..."⁽¹⁾

Up and down the main street in 1775 (the newly named Water-King-William's-Constitution-Prince Street) were many little nameless lanes running down to the shore that was well lined with docks and sailing craft. Much later these lanes were to be named — Sovereign, Doubloon, Dollar, Cent, Dime Street, etc. The Cove swept up to the foot of Smith Street where spread a wooded plateau later called Jefferson plains. On the west side of the river the neck called Weybosset was just beginning to be built on. It was a narrow neck, largely awash at high tide. Its main path, used by the Indians and the settlers, (Weybosset Street) was still a swashy causeway and tidewater trickled across it over into the Cove.

Westminster Street, then called by the west-siders "the Back Street", had only five or six houses on it, but on the higher ground along and near the Path there were in 1776 scattered dwellings that housed 310 of the town's 741 families.⁽²⁾ The west-side shore line stretching south from Weybosset Point was a wide expanse of marshes and shoal water. Three points made out a little way into these marshes: Cowpen Point, where Point

⁽¹⁾ *Early Records*: IX, 77.

⁽²⁾ A census of arms, February 1776. Quoted in Staples' *Annals*, p 251.

Street bridge now crosses the river; a second small point later known as Halsey Wharf; then Eddy Point, which jutted out at the present intersection of Eddy and Ship Streets, and which was the site of Barnas Eddy's shipyard where the two continental frigates were built in 1776. At the tip of Weybosset neck where the river channel was bridged there had been a little bluff or hill. This gradually had been dug into for clay to make bricks and then levelled off to get dirt and gravel to help fill in the low spots of the neck.

All of the town's highways and lanes were in a terrible state of mud and dust. The only bit of pavement was a stretch of some two hundred yards up and down the town street reaching as far as the court house just beyond Gaol Lane, as Meeting Street was called.

As a matter of fact the little town was appallingly filthy. Dr. Charles V. Chapin some fifty years ago wrote an article on health conditions in earlier years; he described the period of the Revolution in vivid fashion:⁽¹⁾

"There were no sewers," he wrote, "and hygienic precautions were unthought of by the average citizen and his household; the water whether from the skies, from springs, or the refuse water from houses and shops, found its own devious course down to the sea, and gathered in the lowest places and there festered and gradually evaporated.

"As the lanes and streets were gradually filled in, a large part of the town was covered with water which lay stagnant and festering in the sun instead of being daily removed by action of the tides, as formerly. Grades varied, leaving pockets for rain water and household and shop refuse to gather and become foul. In the latter part of the 18th century the principal manufacturing business of Providence was the distillation of rum. The river front was marked at short intervals with distilleries, which were then termed still-houses. To economically dispose of the refuse grains, large droves of hogs were kept, generally in the cellars

⁽¹⁾ Field: *End of the Century*: II, 3.

of the still-houses with a yard at the back, fronting on the water, where the animals wallowed and rooted in the slime . . . Another large industry was the slaughtering of cattle and hogs. One of the slaughter houses . . . belonging to Governor Fenner, was located at the east approach to the bridge, side of the Market Parade, and a distillery stood just north of this; all were treated as nuisances . . . Just to the south of the Market was another distillery with its accompanying complement of hogs. Aside from ship-building, the next largest industry was tanning — mostly along the Moshassuck Valley — another odoriferous pursuit. . . . A manufactory of spermaceti candles was also early established. Every one of these industries was in some degree a nuisance and would not be tolerated today within any municipal corporation. By the year 1795 Tockwotton had become an active center of business. Here were found the evils of densely congested tenement population; the water supply of the entire Town was inadequate and in some localities impure. For example, when the 'Market Parade' was filled in, a spring of water came up through the salt water to the northwest of the Market House. This was walled up and a town pump placed therein for the use of the Market."

Doctor Chapin then describes the sweep of yellow fever and other contagious diseases that decimated the town time and again.

Pestilence and mud did not quench the vigor of the material progress of the town. Broad and wholesome waterways led into the heart of it and the cove and river bristled with masts. Narragansett Bay opened directly into the Atlantic to a coastline indented by growing ports like Boston, Salem, New London and Stonington. The docks along the river were journey's end for the farmers and foresters who dwelt in the back country of the Colony and as far west as Connecticut's eastern hinterland. On these docks was dumped the stuff of which profitable cargoes were made. These cargoes were loaded aboard colony built vessels; the "Rhode Island built sloop" was familiar up and down

RHODE ISLAND SAILING CRAFT

The shipyards of Rhode Island turned out a rapidly expanding production throughout the 18th century. This output included many small boats,—canoes, punts, moses-boats, whaleboats, ship's boats, shallops, pinnaces. The larger sailing craft included the topsail sloops, square topsail schooners, brigs or brigantines, snows, and full-rigged ships including armed frigates.

The sketches herewith show four of the commonest of the Rhode Island vessels: the sloop, the brig, the topsail schooner and the ship. The row galley was a war time craft. The blunt slow whaling ships were not as handsome as the frigate, though their rig was similar. After 1800 the whalers mostly changed their square sails on the mizzen mast and became barks.



The Rhode Island-built Sloop was famous along the Atlantic seaboard and in the Caribbean. They were able craft; sturdy, beamy and fast. They carried big cargoes and were often armed for privateering. On a fighting voyage they carried enormous crews, 60 to 90 men. The sketch shows John Brown's sloop *Katy* which he sold to the Colony in 1775.

(Silhouette from the model of the *Katy* made by Alfred S. Brownell, exhibited at the Rhode Island Historical Society.)



The Brig or Brigantine. A dependable deep-sea cruising vessel, square rigged on both fore and main. They were much used on voyages to England, Spain and the Gold Coast. When armed they made excellent fighting craft.



The Topsail Schooner was the logical development of the brig. The big fore-and-aft sails made her handle quicker and let her sail close into the wind. It was not many years before the square topsails gave way to gaff topsails and the schooner became modern.

The Row-galley was important to the Colony; two of these small craft drove two vastly larger British ships out of Narragansett Bay in 1776. The galley had thirty oars — fifteen on a side — and were about 50 feet long, carrying a crew of 50 to 60 men. They were armed with an eighteen-pounder, many swivel guns and sometimes a carronade aft.

For a short discussion see a letter by Howard I. Chapelle in *The Rhode Island Mariner* for July 1928, Vol. II, No. 3, p 73.



The Full-rigged Ship, square-rigged on all three masts, might be used for across-ocean merchant voyages, for whaling, or, armed with iron cannon from Furnace Hope, for fighting. American fighting ships — the frigates of '76 — were built by several of the colonies. Two were built in Providence at the foot of Ship Street, the *Providence* and the *Warren*; records of the building committee are at the Rhode Island Historical Society and are printed in Field's *Life of Esek Hopkins*.



the coast. Such a craft in 1775 was John Brown's *Katy*, armed by the Colony, sailed by Abraham Whipple and John Paul Jones — one of the eight vessels that made up the fleet of the infant Continental Navy.⁽¹⁾ Boat builders on both sides of the river and on the banks of the Cove were turning out not only sloops but larger vessels — topsail schooners, brigantines, snows, and even full-rigged ships. Providence sailors ranged the Atlantic seaboard from Nova Scotia to the Carolinas, followed deep water to the Bahamas and the West Indies, and made the passage to London and Bristol, to Bordeaux and the smelly Windward Coast.

Profits were huge; colonial fish and lumber — raw materials with limited competition in foreign ports — sold high. Return cargoes of cloth and other manufactured products were bought cheap and when landed in the Main Street shops found strong demand at prices unrestricted by ceilings or by local competitive manufacture.

There were some pretty good shops along the town street; witness the two column advertisement of the Thurbers' shop, "At the sign of the Bunch of Grapes and Lyon", ancestor of to-day's Gladding's. Its advertisement printed in the *Gazette* spread a feast of goods before the townsmen's eyes; the list begins with West India and New England rum, and ends with shirt buttons, lampblack and knitting needles.

Cultural progress in a community like the 1775 town of Providence does more than follow the pocket-book. We like to believe that our great-grandfathers were individuals with sturdy virtues and there is no doubt that they were: sturdy in their convictions of right and wrong, in their belief in the sanctity of a contract, and sturdiest of all in resistance to economic injustice.

But there was more than that. Much evidence runs through the annals of the town to show the steady flowering of a persistent urge for culture. Providence was far behind Boston and

⁽¹⁾ An account of *Katy's* career, by George L. Miner, is in *Rhode Island History*: Vol. II, No. 3. She was renamed the *Providence*.

Newport, but shared the same zeal. Education was a prize to be won, schools were started and grew up supported by tuition paid by parents who would sacrifice to have their sons and daughters learn the use of pen and books. Thomas Angell the young settler could not read or write, but three generations after him his great-grandson was chosen to revise the laws of the Colony — a task calling for literary capacity of highest order.

There were now some good private libraries, one had been started in 1753 by public subscription; it grew, and later became the Athenæum. Goddard's *Providence Gazette*, founded in 1762, was one of the best of the colonial newspapers. To be sure the town whipping post which had stood in the Market Parade near the bridge was still in use, but either its site was too public or it got in the way of the busy marketers and they pulled it up and used a tree a few yards up Main Street — public whipping was on its way out. Slavery was still accepted as a matter of course, but the abolition movement was growing; Moses Brown was a leader in it and tried hard to convert his brother John.

The thriving commerce on land and sea — including a burst of privateering in the war years — was not only bringing wealth, it was broadening the small-town provincialism and giving a practical backing to cultured life. Beautiful colonial dwellings were getting numerous, and daily living, for those who could manage it, was on a nobler and more generous scale.

Into this busy community the College had come from Warren in 1770, with its tiny band of youthful students under President James Manning. The "College Edifice" now stood on its comely hill, to the great pride of the entire town. People raised their sights as to the proposed meeting house for the Baptists, and Joseph Brown made a new set of plans for an edifice big enough to hold Commencements in.

That is why the townsfolk tarried in Angell's Lane that busy summer of 1775 and watched their Meeting House rising in all its dignity and charm. Also, to be practical, one or two of them saw that the lots on the north side of the Lane fronted on the

churchyard and would make excellent building sites for dwellings, just as soon as the muddy lane could be drained and made into a decent street. It took almost ten years to accomplish that, and then the Lane was built on and became modestly famous, as you will see.

THE LANE IS PUT ON THE MAP

Old John Angell made up his mind to sell his orchard lot to friend William Russell in February 1774. Russell held it till July and then in accordance with an agreement with the Baptist Society he transferred it to them and construction of the Meeting House was begun.

In these two 1774 deeds the Lane is called "a gangway" and for the first time is put on the map.⁽¹⁾

Angell's deed to Russell reads:

John Angell . . . consideration 855 Pounds Lawful Money to William Russell merchant . . . northerly to a gangway of 30 feet Leading from the Main Street to the Back Street which is to be laid open for a Publick Highway . . .

Russell's deed to the Charitable Baptist Society reads:

Westerly on said King Street 90 Feet to a gangway or Publick Highway of Thirty feet wide leading from said King street to benefit Street commonly called the back street.

Angell's Lane now became therefore a "publick highway" thirty feet wide from North Main to Benefit. On its south side was the new Meeting House. On its north side ran a strip of land nearly a hundred feet deep, with no houses on it, but ready to divide up into desirable building lots fronting on the Meeting House yard across the Lane.

But nothing happened. The trouble was with the Lane itself. After a century and more as a path of humble usefulness the dignified appellation of "publick highway" availed nought. The hillside springs still trickled down it and nobody would build on a gangway of mud and ruts.

⁽¹⁾ *Deed Book: XX, 188.*

The first building on the Lane was a blacksmith shop. It belonged to two brothers: Benjamin Taylor, saddler and harness maker, and Deacon Edward Taylor, chaise maker. At the foot of the hill, on the Main Street, these brothers had adjoining shops; Edward the chaise maker's was on the corner of the Lane and next to him was Benjamin's saddlery shop.⁽¹⁾

The blacksmith shop was in back of the chaise maker's about a hundred-odd feet up the hill, its east wall came just where the west boundary line of the Burleigh Studio building is now. The corner lot was Angell land, but the buildings — the two shops and the blacksmith shop — belonged to the Taylors and they paid the Angells ground rent.

Nine years after the Meeting House had been built the Taylors thought it safe enough to buy a house lot; there was talk of the town's paving the Lane. Their deed from James Angell was dated August 13, 1784. The lot was seventy-five feet wide and ran back "ninety-odd feet"; it included the present sites of the Taylor house and the Burleigh studio.⁽²⁾ Inasmuch as the Lane was still unfit for travel it is probable that the Taylors held the land a year or more before building the Deacon Taylor three-story house.

Within a few months James Angell died. He left a substantial property, and to inherit it there were three sons and two daughters. Two dependable townsmen were appointed executors: Moses Brown and Nathan Waterman. They were directed by the will to "sell such parts of my Real Estate lying in Providence which lies eastward of the lot which I sold Messrs. Taylors as will be sufficient with my personal estate to pay all my just

⁽¹⁾ "*Chaise Making* . . . Edward Taylor. Mr. Taylor's shop was on the corner of North Main and Thomas streets, now occupied by Ira C. and Cutting S. Calef, as a market. He was a charter member of the Mechanics Association, and died December, 1832, aged 82 years.

"BENJAMIN TAYLOR carried on Harness Making. He was a charter member of the Mechanics Association, and in 1800, town collector of taxes. He died Jan. 13, 1810 in the 61st year of his age."

Mechanics Festival: Edwin M. Stone, Providence 1860, p 110.

⁽²⁾ *Deed Book*: 21-142.

debts." The rest of the property was to be divided among the children.

The document dividing the estate was recorded May 9, 1786.⁽¹⁾ There was considerable of the old West Side property that went to the sons. Of the homestead property north of the Meeting House the two daughters were given the land on the Main Street. The lots from Taylor's up to Benefit fronting on the Lane remained to be sold by the executors to pay the just debts.

Pending an opportunity to sell, Moses Brown proceeded that summer of 1785 to tackle the problem of the muddy lane. It must be drained and paved. The town fathers were sympathetic but no funds were available. Moses wasted no further time; if the town could not afford to fix it he could pitch in himself — and he did. The story is told by a document in the Brown papers:

Subscription for Paving the Lane on the North Side of the Meeting House 1785.

We the subscribers promise to Advance to the Town of Providence and to pay to the Order of Moses Brown for the use of paving the Lane or Street Northward of the Baptist Meeting the sums set against our Names as fast as the same is Wanted to carry on the Work this summer in Witness Whereof we set our hands, the advance we Expect to Wait on the Town for, Two years on Interest until repaid —

John Jenckes, Sixty Loads of Paving Stones.

Moses Brown One hundred Dollars Nicholas Brown £15 in B & Benson Shop.

John Brown to pay in any Goods one half by Wholesail and half by Retail. One Hundred Dollars.⁽²⁾

Messrs. Brown & Jenckes went ahead, paved the Lane, and waited for their money. Three years later the town did make good and paid the bill.

⁽¹⁾ Partial Division: *Deed Book*, 19-531.

Further Division: *Deed Book*, 22-40, 22-201.

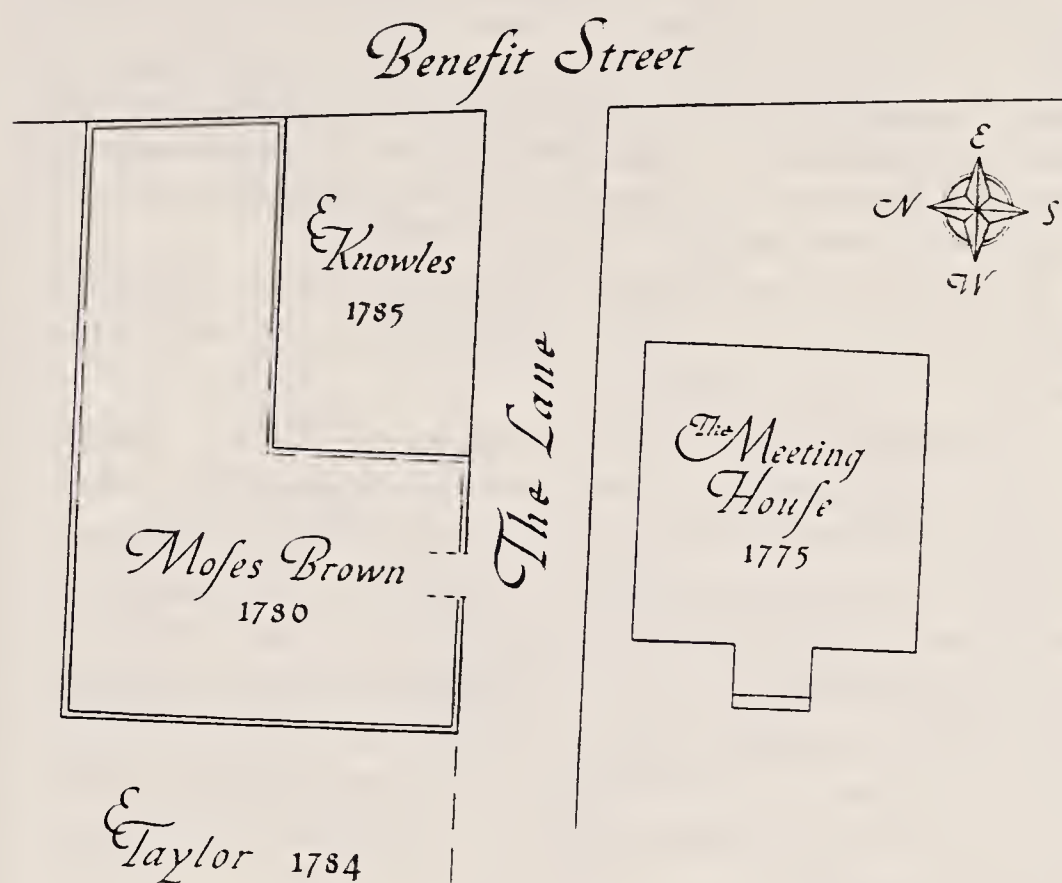
To William Goddard, the property on the "Great Road leading to Conn." 22-220.

The plain, west side of river, 22-252.

Main street land to Jacob & Mary Whitman, 21-433.

⁽²⁾ N. M. Isham: *The First Baptist Meeting House*, p 31.

The paving was hardly finished when, in September 1785, the executors sold the Benefit Street corner; forty-seven feet on Benefit and seventy-nine feet on the Lane. They got \$340 for the lot; the purchaser was Edward Knowles, "Housewright,"⁽¹⁾ the carpenter who had helped build the Meeting House ten years before.



Knowles did not build on his corner lot at once; several years later the tax list of 1798 tells of a "house unfinished" on the lot taxed to Edward Knowles. We know little about him. On the Baptist Meeting House subscription list appears "Edward Knowles to be paid in Carpenter work, £9.0." He is also No. 61 on the list endorsed "Orig'l Owners of Pews". Why did this good Baptist carpenter not finish his house in fourteen years?

There was now left only one lot on the Lane which the execu-

⁽¹⁾ *Deed Book: 22-375.*

tors were empowered to sell — the eighty feet that was to be owned later by the Art Club.

Meantime Deacon Edward Taylor had been building a dwelling house on his lot. After he had built he bought out his brother Benjamin's half share in the land. The deed⁽¹⁾ was dated June 20, 1786:

Benjamin Taylor . . . Sadler . . . Consideration Four Hundred and Thirty Seven Dollars and one Half paid by Edward Taylor of Providence, Chaise Maker . . . one half a Lot of land . . . near the Baptist Meeting House . . . Seventy Five Feet . . . on a Lane of Thirty Feet Wide leading from the Main Street to the Back street . . . being ninety odd feet Bounding Easterly and Westerly on Land formerly belonging to Mr. James Angell Esq. and is the same Lot that is fenced and Built on by Edward Taylor.

Five weeks before Taylor's deed, Moses Brown bought the eighty feet next door, and Seril Dodge proceeded to build. Who built first, Taylor or Dodge?

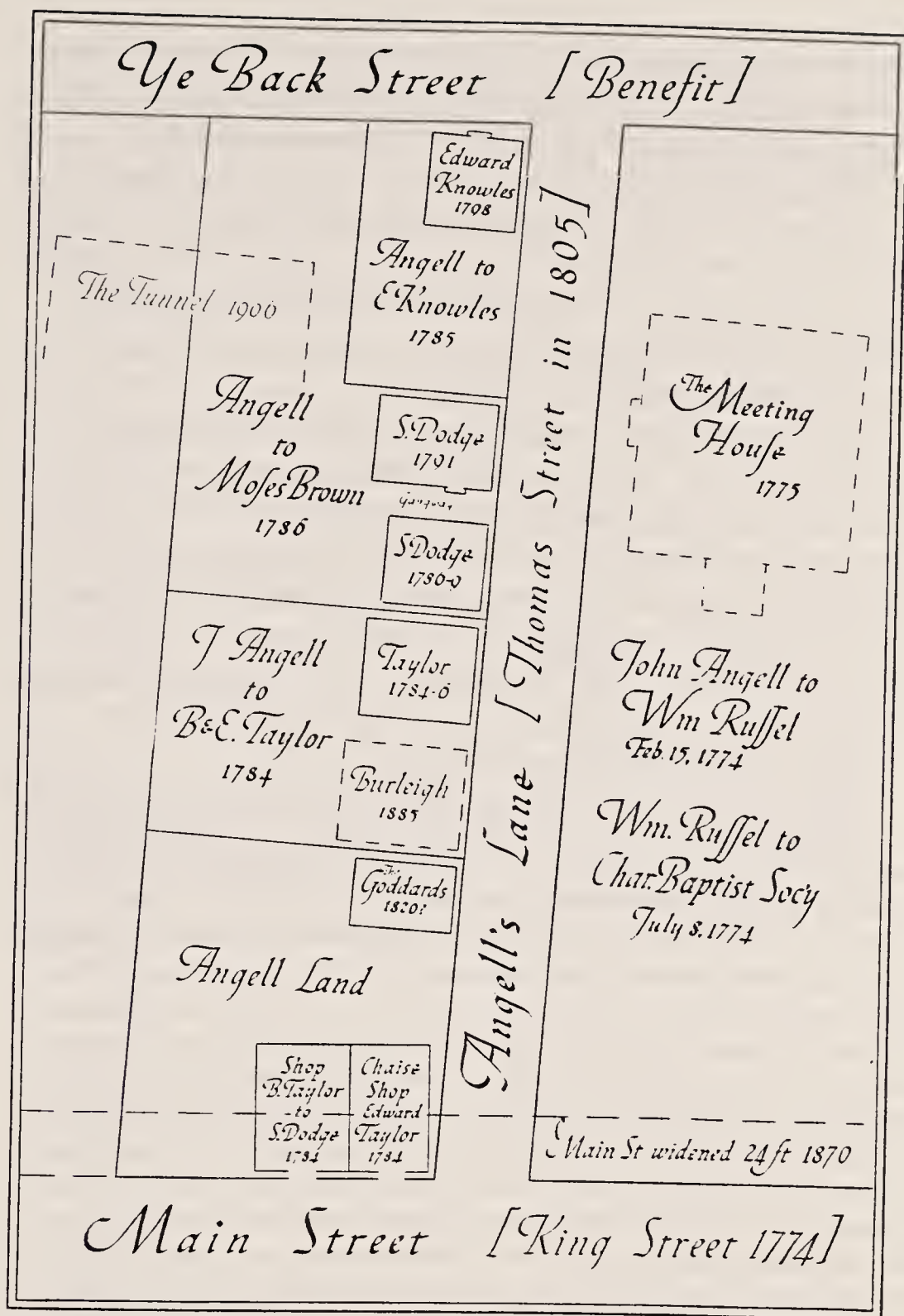
The two houses were jammed close to each other — there is less than six feet between them and the windows were embarrassingly adjacent. In the Dodge House the west windows are completed, in the Taylor House the east parlor wall is blank; it would look therefor as though Dodge House was built before the Taylor house. However, if you examine the clapboards of the Taylor House you find that those on the east side are an inch wider than those on the front; it would seem that sometime, years ago, the east windows may have been filled in and new clapboards applied.

The chronology is this:

1784	September 13	The Taylors bought their lot
1785	Summer	The Lane was paved
1786	May 12	Moses Brown bought his 80 feet
1786	June 20	Deacon Edward Taylor had built
1789	September	Seril Dodge had built.

Before you give up this little puzzle, consider the fact that if the Dodge House was built ahead of the Taylor House, Seril Dodge's carpenters must have worked nights and Sundays. His

⁽¹⁾ *Deed Book: 21-396.*



THE LANE PROPERTY

This map traces the break-up of the two homeshare lots of Thomas Angell. The dates tell the story.

land was purchased May 12, and on June 20 Deacon Taylor says he, Taylor, had already built. Either Dodge got his house up in thirty-eight days or the Taylor House was built first.

Why Moses Brown bought the land on Angell's Lane we do not know. The estate of James Angell needed cash and perhaps nobody else was sufficiently interested to buy, possibly Angell had owed him some money and this would be a good way to liquidate, perhaps he looked on the Lane land as a good speculation. Perhaps he just liked the spot.

At any rate Moses bought the eighty feet, and the fact that he was one of the executors did not deter. It took two deeds to do it. They both were signed on the same day — April 29, 1786. One was from Moses Brown and Nathan Waterman, the executors of James Angell, conveying to sons John and Thomas Angell for "210 Pounds Lawful Money a certain Lot of Land lying in said Providence a little Northward of the Baptist Meeting House adjoining or fronting on the Lane about Eighty Feet..."

In the second deed signed that day,

John and Thomas, Sons of James Angell late of the same Town Deceased . . . Consideration Seven Hundred Silver Dollars Value . . . to Moses Brown of the said Providence Merchant . . . a certain Lot of Land lying in said Providence in the State of Rhode Island adjoining or fronting on the Lane on the North side of the Baptist Meeting House Eighty Feet more or less. Beginning at the southwest corner of a lott belonging to Edward Knowles thence Westward along said Lane to the South East Corner of Edward and Benjamin Taylors Lot thence Northerly along their Line as the buildings stand Ninety od feet to Nathan Angell's Line thence Eastward along said Line about One Hundred Thirty Eight Feet till it meets Benefit Street thence Southerly along said Street about Forty Seven feet untill it meets the North East corner of Edward Knowles Lot thence Westerly along the same to his North West Corner about Sixty Nine Feet thence along the same Forty Seven feet to the first Bound, being all the Land between Benefit Street and Taylors lot Except the said Lot of Knowles be it more or less with the Old Barn thereon standing and is the same this Day received a Deed of from the Executors of our Fathers last Will and Testament.

(Signed)	JOHN ANGELL	(x)
	THOMAS ANGELL	(x)
	ANNA ANGELL	(x)

This lot included more than today's Art Club land, — on the north it turned and went up to Benefit Street, along which it measured forty-seven feet. The drawing (page 59) shows the Moses Brown purchase; he had in mind a street down from Benefit, as appears in a later deed, but that plan never went through.

The skimpiness of land area used for a building lot in the late 1700s strikes us today as almost ridiculous. A stone's throw up the hill was open land—acres of it. Yet observe how the little town squeezed its houses together. Walk along Benefit Street; you can hardly see between the houses. Roam the short streets leading up to Benefit from the Main Street; many of these still have the old dwellings and invariably they are without yards or gardens — Church Street, Star, Planet, Williams, Transit. It is almost as if the houses huddled together to keep warm. It couldn't be money alone; the owners ordered beautiful carpentry work for their panelled and corniced interiors, and a glimpse into the Deacon Carpenter house and the two Seril Dodge houses brings a glow of admiration for a generation of our great grandparents who spent money on lovely woodwork, even though niggardly land space gave them little privacy. Solid panelled window shutters were utilitarian indeed.

THE FOUR BROWN BROTHERS

Moses Brown was the patron saint who paved and opened up the Lane, but he himself never lived there. He divided his eighty feet in two, set off a driveway in the middle, then sold the two lots, one at a time, to Seril Dodge the watchmaker who built two houses on them. Then Moses bought both lots back again with the houses on them. He however did not want them for himself. The first (Dodge House) he bought for his sister-in-law, Avis Brown, widow of Nicholas, and for her step-daughter Hope. The second house (Brick House) he bought for his son Obadiah Moses Brown and wife Dorcas.

To follow the Browns that appear in the history of Angell's Lane the reader may find a simple chart useful. The chart is not complete, it centers on the people interested in Angell's Lane.

Let us refresh our memories a minute about the famous Four Brothers who had so much to do with the story of the Lane.

1. *Nicholas*, head of the family after the oldest brother Captain James died on a voyage, was chief of the partnership of the Four Brothers, Nicholas Brown & Co. In business singly and in various family federations he led the group; they operated as merchants, ship owners, importers and exporters, storekeepers at retail and wholesale, investors in iron ore and foundries, forgers of cannon and anchors, makers of spermaceti candles, distillers of good New England rum. He was senior in various partnerships among these four outstanding men, all of whom were conspicuous among the townspeople in wealth, integrity, public spirit and leadership. Nicholas, the steady level-headed

man of affairs, when thirty-three, was chosen with Governor Stephen Hopkins and Daniel Jenckes to act as the first Committee of Correspondence — war was in the offing. Next year he formed a company and erected an iron works on the Pawtuxet; cannon for the Colony defenses were forged there. In 1773 he was chosen to lay the corner stone of the Market House. In 1780 he was treasurer of the College.

His son, Nicholas, junior, was brought up in his father's footsteps. He became one of the College's most generous supporters; for him Brown University was named. When father Nicholas died, Nicholas junior and his sister Hope came to Angell's Lane, took over Dodge House and moved in with their stepmother Avis Binney Brown.

2. *Joseph*, the second brother of the Four, was a polished gentleman of the old school. He retired from the partnership of Nicholas Brown & Co. after a few years and devoted himself to the things he loved best — architecture, astronomy, experimental philosophy. His was the beautiful house at Fifty South Main, with its graceful ogee curved roof, its dignified and rich detail of moldings, cornices, paneling and mantels and its impressive stairways of Connecticut red sandstone. He built this home in 1774; the next year he was supervising architect of the Baptist Meeting House, adapting the design from the English plans of James Gibbs and redesigning with exceeding taste and feeling. A few years later he planned that splendid house for his brother John on Power Street, — notable among the stately homes of the early Republic, and now appropriately the abode of the Rhode Island Historical Society.

Joseph took his place in the little faculty of the College, — professor of experimental philosophy or physics we say today — and there he won the praise of President Manning as “a philosophical Genius.”

3. *John Brown* was the third brother — Providence history rings with his name. His corpulent body filled the seat in his chaise as he was driven to the Benefit Street Colony House to



THE FOUR BROWN BROTHERS

It is fun to try to visualize the Four Brothers as they might have lined up on South Water Street that fateful year of 1775.

Left to right: Nicholas, aged 46; Professor Joseph, 42; John, 39; Moses, 37.

"Fifty South Main" was built in 1774 by Joseph, and there he lived and entertained. The sloop alongside the dock is John Brown's "Katy;" he sold her to the Colony that fall and she became famous as the armed sloop "Providence," Captain John Paul Jones, master. In my inconsequential drawing I have left out plenty of buildings, piles of lumber, rum barrels and spars and cordage that must have been there on the busy water front.

take his place in the legislature those fitful days of 1776. He pleaded that the Colony delay warlike acts until ample time was given the King to answer the Colonies' petition. And his fellows asked if this could be the John Brown who led the fleet of whale boats that burned His Majesty's schooner *Gaspee*.

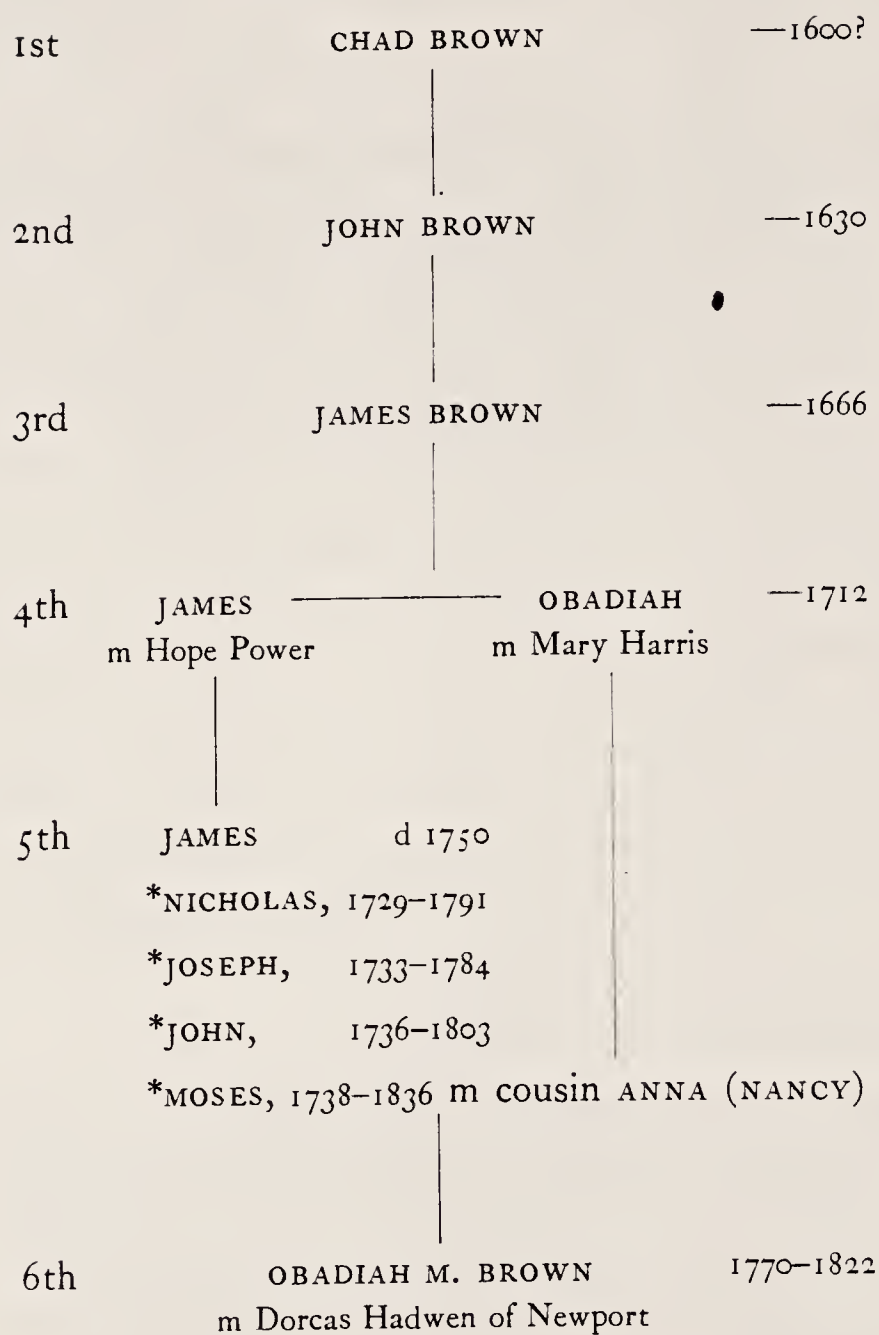
John Brown is an awful speller, yet he lays the corner stone of the College Edifice. He is on the building committee, and the construction materials and labor are supervised by N. Brown & Co. with John's OK on the bills. He proves a liberal provider; as the building goes up rum punch bulks large in the accounts.

What a man! What energy in that great frame of his! Take the year 1775: he is on board one of his sloops bringing a load of flour up the Bay for Washington's soldiers; the British revenue officers get him, he is arrested, taken to Boston and held on ship-board for a week till his young brother Moses arrives to help get him off and bring him home. That fall he is elected treasurer of the College. Meantime he is acting as a committee of one to carry on the building of the Baptist Meeting House, buying timber and nails and rum and bossing the boss carpenter. Meantime he sells his sturdy Rhode Island-built ocean-going sloop *Katy* to the Colony, arms her with long four-pounders and swivels and sends her under Abraham Whipple sailing down the Bay "to protect the trade of the Colony."

And all the time he is a remarkably able and progressive man of business. In partnership and independently he is shrewd, long-headed and venturesome, his shipyards line India Point; sloops, brigs and finally full-rigged ships lie off his wharves. Distilleries and iron-forges, candle works and a glass factory are on his books — and always trade and venture and excellent returns fill his robust days.

4. *Moses*, youngest brother, only a year old when their father died, grew up with his big brothers under the care of their Uncle Obadiah and was admitted to N. Brown & Co. some two years after it was founded. He married his cousin Nancy and administered her father Obadiah's money. The Revolution broke

SIX GENERATIONS OF BROWNS



*The Four Brothers helped build the Baptist Meeting House and three of them paved the Lane.

Moses bought land on the Lane, sold it to Seril Dodge, and later bought it back with two houses thereon:

Dodge House for Nicholas' widow and daughter Hope.
Brick House for his son Obadiah.

and Moses withdrew from the firm. Brought up in the family tradition as a Baptist he was thirty-six when he was "received under the care of the Quaker Meeting." He sent young Obadiah Moses to the new Friends' School at Portsmouth. His home was on his three-hundred-acre farm that stretched from the Seekonk back up the slope to the forty-acre corner he gave the Friends for their school. Red Bridge was known as Moses Brown's Bridge.

He pioneered in the cotton industry, backing his son and urging him on, piling wealth on wealth. Moses was in all the forward looking movements of the town. He disapproved of slavery and helped found the Abolition Society of Providence; he and brother John had warm discussions on the subject. He was on the first School Committee, he respected books and was a founder of the Athenæum. He became Vice-President of the Rhode Island Historical Society, and left to it those volumes of priceless manuscript material that constitute the Moses Brown Papers.

SERIL DODGE, CLOCKMAKER

NOW APPEARS Seril Dodge on the scene, strolling up the Lane from his clock and silver shop on Main Street. Seril was a likely young man. He was then in his twenties, had a little family and was doing well in business. He had come from the good Connecticut clan of the Dodges of Pomfret; he and his younger brother Ezra, while in their teens, had gone to Norwich to learn clockmaking. They signed up as apprentices to Thomas Harland who was widely known as an excellent clockmaker with a well-equipped shop: "Harland was one of the most important single figures in the history of Connecticut clockmaking. He was a well-educated and very skillful mechanic, his clocks were superior in workmanship and were made in larger numbers than those of any of his contemporaries, but his greatest influence was in the number of apprentices trained in his shop . . . Seril and Ezra Dodge . . . and numerous others were also trained by him."⁽¹⁾

In due course the two Dodge boys left Harland and started out on their own. Ezra went to New London. Seril came to Providence; it was the month of May, 1784, and Seril was twenty-two years old. His young wife came with him. He found a good location on Main Street, two doors north of Angell's Lane; it was a small wooden building owned by Benjamin Taylor the saddler and used by him as a harness shop. Next door, at the corner of the Lane, was his brother Edward Taylor the chaise maker; these two shops were on land leased from the Angells.

⁽¹⁾ Penrose R. Hoopes: *Connecticut Clockmakers of the Eighteenth Century*, p 87.

Seril bought the modest building which housed Benjamin Taylor's harness shop. The deed was recorded:⁽¹⁾

Benjamin Taylor sold unto Seril Dodge of Pomfret, State of Connecticut my Shop that I now work in Situate in the Main Street a Little above the Baptist Meeting House Lot on Land belonging unto James Angell Esq. . . . Consideration . . . Rec^d of said Seril Dodge the Sum of Forty Pounds Money and also his promissory Note of Hand for Fifty Pounds Lawful Silver Money . . . to be paid on or before the 25 Day of December next and if not then paid to Carry Interest from that Time until paid . . . (when) I will . . . execute . . . convey my said Shop . . . and it is understood that said Seril is to account for and pay the Ground Rent said shop stands on . . . And at the Time of Conveyance said Taylor is to Sign over unto him S Dodge the Lease of Land said Premises are on . . .

BENJAMIN TAYLOR

SERIL DODGE

11th May 1784

This transaction, with a down payment of £40 and his note for fifty more, suggests that the young clockmaker had confidence and not much cash. It took him two or three months to get settled; in August he bought a little advertising space to tell the world he was ready to do business. There were two newspapers printed in town that summer of 1784, one well-established, the other new. Each ran to four pages and their advertising was skimpy. The *Providence Gazette and Country Journal*, founded twenty-two years before by William Goddard and now published by John Carter "opposite the Friends' Meeting House," (almost at the Dodge shop's back door) came out every Saturday and was much esteemed. The other weekly was the *United States Chronicle* which had started in January 1784 shortly before Dodge arrived in town.

It was the *Gazette* that carried Dodge's first advertisement; he dated it August 13 and in it he announced that he had just opened shop.

This first ad ran for three Saturdays. It measured only five

⁽¹⁾ *Deed Book*: 19-450.

SERIL DODGE,
CLOCK and WATCH-MAKER,

Begs Leave to inform the PUBLIC,

THAT he hath just opened a Shop, opposite Messieurs Clark and Nightingale's Store, North of the Great Bridge, in Providence, where he manufactures and sells all Sorts of Clocks and Watches, viz. Church Clocks, in the neatest Manner, that wind up by the Influence of the Air; Organ, chiming, repeating, and plain Clocks, exhibiting the Moon's Age, Day of the Month, and Seconds; perpetual Air Time-Pieces, either plain or Skeleton, that shew the Operation of the Air on the Movements, constructed so small as to stand on Desks or other convenient Places, and take up but little Room; Spring Table-Clocks, chiming, repeating or plain, &c. &c. &c. Watches, horizontal, repeating and Skeleton, with the Day of the Month, or Seconds from the Centre, suitable for Physicians. He likewise repairs all Sorts of Clocks and Watches, in as neat a Manner as they are done anywhere in America, and has for Sale Fuzee Chains, Main Springs, common Chains, Seals, Keys, &c.

N. B. He has excellent Lancashire Clock and Watch Files, of all Sorts and Sizes, to dispose of.

Providence, Aug. 13, 1784.

THE YOUNG CLOCKMAKER'S VENTURE

For a 22-year old youth's maiden business gamble this first advertisement is positively exciting. Note the astounding variety of time-pieces; it sounds like a list of museum pieces. What is a Church Clock that winds up by the influence of the air? How would you like to own a Dodge chiming, repeating Table Clock, or a perpetual Air Time-Piece to stand on your desk and take up but little Room? Dodge must have had thorough training in Thomas Harland's Norwich shop, he certainly shows confidence in his ability.

inches single column, but even so it was fully as large as most of the ads the *Gazette* carried. The number of merchants advertising in the *Gazette* and the *Chronicle*, put together, you could count on your fingers.

We have satisfactory news of Dodge's progress. Five years after he opened shop he was living in his own new two-and-a-half story dwelling house on the Lane and was settling up with Moses Brown for the thirty-four feet of land whereon his house stood. He had done well. It takes little imagination to build a plausible picture of a warm friendship between Moses Brown and the young clockmaker. Seril, a country lad of twenty-two, had come to a strange town determined to make his way; he had had competent training in his trade, he had ability and he was industrious. Such a young man would inevitably attract the friendly support of well-to-do patrons.

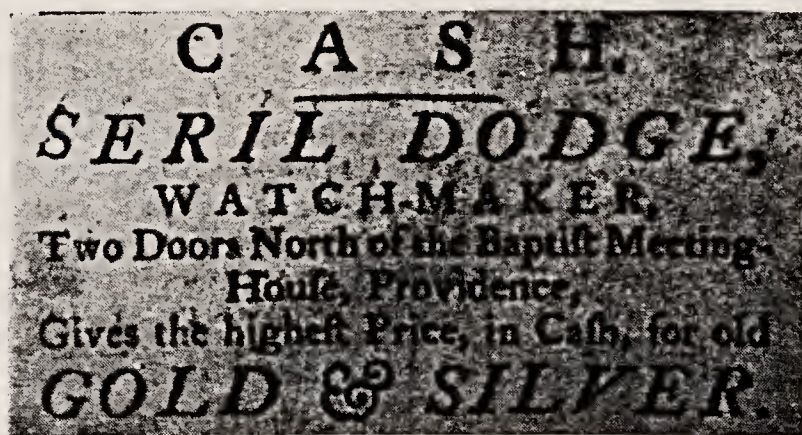
Moses, when he bought the Angell land, was forty-four, and was retired from active business; his wealth and his heart would warm to the young clockmaker. Dodge had been in business two years and had shown himself capable. Perhaps Moses had already talked with Dodge about taking half of the lot as soon as he had saved enough money. I have found no agreement or option to purchase, it may be that Moses Brown's word was enough. It turned out well for both men; Dodge's business prospered, he built himself a good house and soon thereafter paid Moses for the land.

There is another bit of evidence that Dodge's business was growing; he advertised that he needed gold and silver. This was in 1789, he was living in his new house and was preparing to pay for the land. Gold and silver were not easy to come by in those days of inflated paper money and scarcity of bullion. It had been the colonial custom, if you wanted some silver spoons or knee-buckles or a silver "can", as the graceful-handled mugs were called, to bring your hoard of silver coins — English, Spanish or Colonial — to the silversmith to melt and make up to your order. There is a tradition, told about one of Seril Dodge's silver

pitchers, that it was made from the silver buttons from Commodore Esek Hopkins' naval uniform.⁽¹⁾

Mrs. Sarah Babbitt Bullock of Providence whose mother owned the Dodge pitcher which is in the museum of the Rhode Island School of Design, and who is a descendant of Esek Hopkins, has told me that she thinks the story about the buttons is sound, except that it applies to another pitcher, not Seril Dodge's.

Dodge's advertisement for gold and silver ran in the *Gazette* January 31, 1789 and the next two Saturdays:



Business was now looking up; the hard times following the war were yielding to expanding trade, people were making money and spending it on such pleasant things as grandfather clocks, silver tableware, and silver shoe-buckles, gold rings and brooches.

Four more prosperous years favored Seril Dodge in his Main Street shop, and then he announced his removal to a new location on Market Square. The *Gazette* for January 12, 1793 and the three following Saturdays carried his advertisement.

"Opposite the Market" would be either where the Providence Washington Insurance Company building now is — "Twenty Market Square" — or, perhaps more likely, the

⁽¹⁾Dorothy Casey: *Rhode Island Silversmiths: Rhode Island Historical Collections*, XXXIII, No. 3.

SERIL DODGE,

CLOCK AND WATCH-MAKER,

RESPECTFULLY informs his Friends, and the Public in general, that he hath removed to the Shop lately occupied by Messieurs Hoppin and Snow, opposite the Market; where he offers them his Services, and a great Variety of

Goldsmiths & Jewellery Ware;

AMONG WHICH ARE,

Gold Necklaces of various Sizes,
Gold Knobs and Twists,
Silver Table Spoons, wrought and plain,
Desert and Tea Ditto,
Salt and Mustard Ditto,
Sugar Tongs,
Silver plated Shoe and Knee Buckles,
Cyphered and brilliant Stone Buttons,
Plated Spurs,
Ladies' gilt Necklaces and Ear-Rings, a great Variety,
Gilt Hat and Bracelet Buckles,
Ditto Bracelets with neat Devices in Gold and Hair,
Breast-Pins, and Locketts,
Watch-Chains, Straps, and Strings,
Gilt, Steel and Brass Seals and Keys.

A L S O,

New Clocks and Watches,

of the neatest Fashion, and warranted.

For Cash, and the highest Price, for Gold, Silver, Copper and Brals.

Providence, January 14. 1793.

PURSUING PROSPERITY

After eight and a half years of ardent progress Dodge moves to a bigger shop on Market Square. The fascinating hand wrought clocks and watches are relegated to the "Also" place and the list is chiefly of jewelry and silverware. Compare this advertisement with his venture of 1784 and you will get an epitome of the booming town emerging from post-revolution depression.

Dodge shop was one of a group of stores that then occupied the wooden buildings on the north side of the Market where the School of Design auditorium now stands.

Dodge's new shop seems to have been more ambitious than his old one, it was now a full-fledged jewelry store catering to a rapidly growing town of over six thousand persons. While the art of advertising was a bit elementary in 1793 Seril Dodge put on a campaign. He wrote a new piece of copy dated January 14 and ran it in both papers; the *Gazette* for three weeks and the *Chronicle* for seventeen.

The advertisement is worth reading, it tells the whole story. Seril Dodge, the progressive young clockmaker after ten years in business was now a substantial merchant.

As to the profits we have no figures, but we do know that about three years later he leased his brick house on the Lane to his nephew Nehemiah Dodge, and Nicholas Hoppin — and retired to Pomfret.

One more piece of evidence as to Dodge's successful business career appears in an old paragraph written some eighty years ago. Rev. Edwin M. Stone compiled a little volume, *The Mechanics Festival*, on the history of the Mechanics Association of Providence. He lists persons "engaged in manufacture" between 1784 and 1800, and cites for authorities the *Providence Gazette*, the *U. S. Chronicle*, and "the recollections of aged citizens". Mr. Stone had this note on Seril Dodge:

Gold and Silver Smiths, Watch and Clock Makers. — SERIL DODGE, in 1788 carried on business "two doors north of the Baptist Meeting House". He manufactured shoe buckles, and was successful in accumulating property. He built the so called "Dr. Wheaton House,"⁽¹⁾ and the "Obadiah Brown House", and it was jocularly said, he "paid for them in silver buckles". Mr. Dodge served his apprenticeship with a Scotchman, named Harland, of Norwich, Ct. . . . Mr. Dodge removed to Pomfret, Connecticut, where he died April 22, 1802.

⁽¹⁾ Dr. Levi Wheaton lived at 10 Thomas street in the 1820s after the death of Mrs. Nicholas Brown. He was a noted medical man and taught at Brown University. He was a Brown trustee for many years, was Surgeon of the Port of Providence, and was one of the prominent citizens of the town.

This note in the *Mechanics Festival* points to silver buckles as the source of Dodge's affluence. In the 1780s three-inch shoe and knee buckles were still in fashion as a hang-over from the smart colonial-period dress. They were sturdy things, some of them beautifully engraved, and many bore the signature die-mark of the maker.

I have not found any S. Dodge silver buckles, some of these sources of affluence ought to turn up; doubtless many privately owned collections have them.

A few more facts about Seril Dodge appear in the probate records at Pomfret. He was born in that town August 15, 1759, he married Anna Williams on March 4, 1783 and they had two sons, one of whom was a minor at the time of his father's death in 1802 and was granted a guardian.

The appraisers of Seril's estate were David Goodell and Peregrine White, both men of Windham County who had to do with clocks. At the Pomfret probate court I learned some of the local tradition regarding these friends of Dodge; Goodell was a well-known cabinet-maker, who made tall-clock cases, and Peregrine White (1747-1834) was widely known as a clock-maker with a well-equipped shop at nearby Woodstock.⁽¹⁾

The inventory of the Dodge estate includes an assortment of clockmaker's tools, but no evidence of any quantity production machinery for making buckles. We would be much happier about the silver buckle affluence story if we could only find a few buckles stamped S DODGE.

In 1790, when Dodge was about to move into his new brick house, the federal government took a "Census of Heads of Families." Seril Dodge is listed as head of a household of eight persons. Counting himself there were three males over sixteen, three males under sixteen and two females. We may speculate that Seril's nephew Nehemiah lived with them, or that he had a couple of apprentices, — we have no information. We do know

⁽¹⁾ A page about Peregrine White appears in Hoopes: *Connecticut Clock-Makers*, p 122.

that Nehemiah leased the brick house and that he and his family later carried on a successful business in jewelry manufacturing on Benefit and Star Streets.

Stone, in the *Mechanics Festival*, says that Nehemiah had a shop at the corner of North Main and Thomas Streets; this was in the early 1800s. It seems not unlikely that Nehemiah took over the Seril Dodge Main Street shop; even if he carried on his jewelry making in the brick house he would probably want a store on the main street.⁽¹⁾

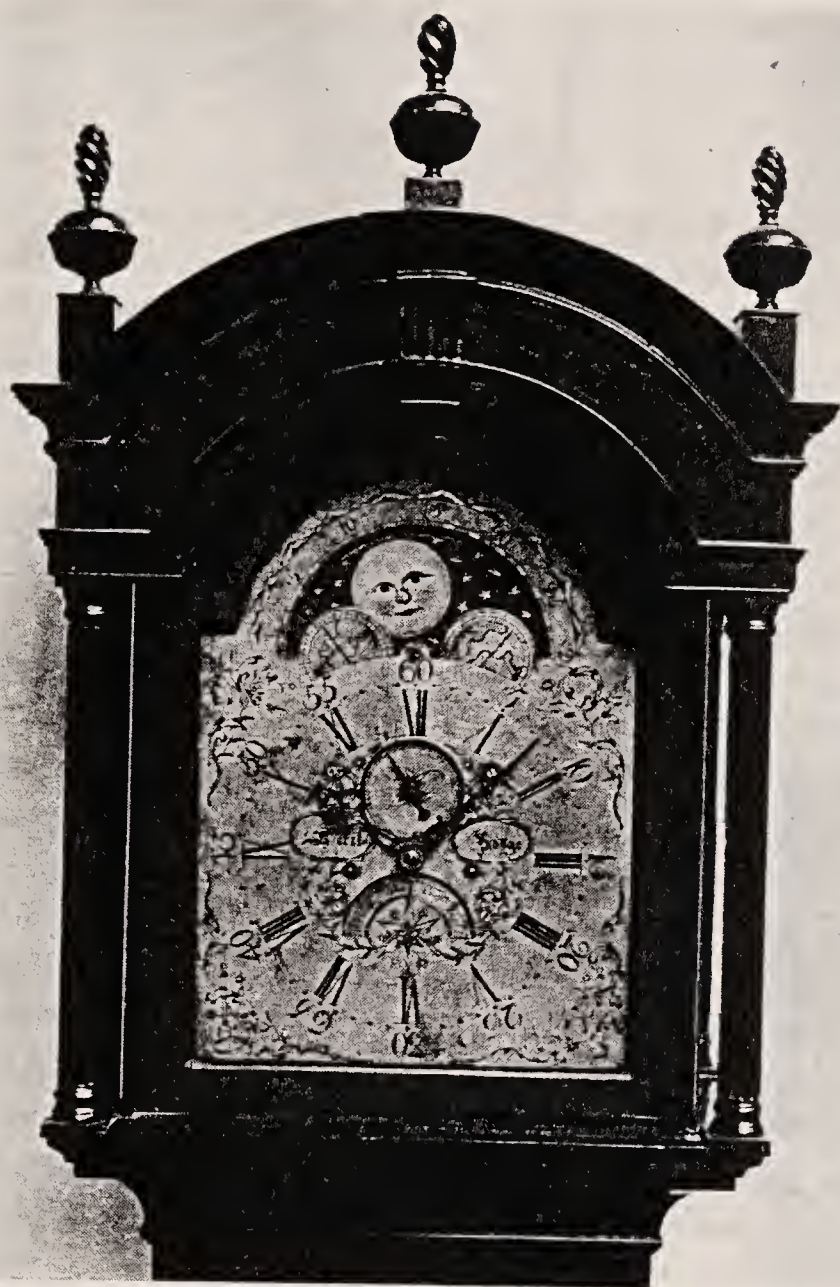
SERIL DODGE CLOCKS

We know of five signed Dodge clocks.

At the Museum of the Rhode Island School of Design is a tall-clock lent to the Museum by Mrs. Benjamin Barker of Tiverton. It is one of Rhode Island's notable clocks. The works are of heavy cast brass, it has a silvered dial with the moon's phases, and has besides a second hand, a semi-circle giving the days of the month. Across the face is Seril Dodge's name engraved in elaborate and graceful lettering surrounded by ovals and a floral design that matches the bold floral engraving in the four corner spandrels. The mahogany case is one of beauty, its proportions are pleasing and its wood and execution excellent. It is ascribed, with little room for doubt, to John Goddard of Newport. Its simple curved top has the familiar wooden torch finials, and its block-front door is surmounted by a nicely carved shell. The whole case bears the earmarks of the Newport shop circa the 1780s.

A second Seril Dodge clock, owned by Miss Hope Smith of Providence, is another notable piece. It is a shelf or niche clock

⁽¹⁾ Nehemiah Dodge is pretty well known as the earliest maker of "cheap jewelry" by quantity production. In 1828 he is listed in the Providence Directory as "Jeweller, 41 Benefit", with "Ezra Dodge, jeweller, rear 41 Benefit." As late as 1836 the Directory lists him at 41 Benefit, no longer "jeweller", and Ezra is listed as "jeweller, rear 41 Benefit, Star," and adds "Sam'l G. Dodge, jeweller, 41 Benefit." The Dodge family must have had a lot to do with making Providence an important center for jewelry making.



SERIL DODGE TALL CLOCK

This signed clock is worth a day's journey to see. Its brass hand-wrought works, with their handsomely engraved dial, are housed in a typical Rhode Island-made Goddard case of mahogany, with block-door and carved shell.

It is owned by Mrs. Benjamin Barker of Tiverton, Rhode Island, and is on exhibition at the Museum of the Rhode Island School of Design.



A DODGE NICHE CLOCK

This rare clock is approximately forty inches high and is of the type variously called "grandmother," "miniature grandfather" or "niche clock." Its silvered dial is beautifully engraved, with the Seril Dodge signature and the moon's phases; the works are of handwrought brass and the hood has a rope-carved door. It is owned by Miss Hope Smith of Providence.

about forty inches tall. Its miniature silvered dial resembles the large one on the Barker clock, it has much the same floral engraving and the signature "Seril Dodge" in the same characteristic lettering. The works are cut from brass and have the moon's phases and the day of the month but no second-hand. The mahogany case is interesting, with its reeded pilasters and moulded base. The hood has a kidney-shape door edged by a well-carved rope moulding. It is a rare and beautiful clock.

Another handsome Seril Dodge tall-clock, in a good contemporary case not so elaborate as the typical Goddard case, is in the home of Mr. William Talbot of Philadelphia — of the old Rhode Island family of Talbots. The dial has the moon's phases, is of silvered brass and bears the familiar Seril Dodge signature. In one respect this clock is most unusual in that its dial carries two signatures; the second is that of "William Harris, London". The Harris name is engraved at the bottom of the numeral ring that is applied to the face of the dial.

A double-name dial is rare. Usually when eighteenth-century American clockmakers imported works and dials from England they either removed the label, if there were any, or covered it with a name plate of their own. William Harris of Fetter Lane appears, circa 1780, in Britten's list of clockmakers. From Harris, either direct or through a Boston importer, Dodge presumably acquired the "makings" of the clock; he used the dial, he may or may not have cut the gears and made the brass works himself, he engraved the face with his signature and installed the completed movement in a case made by a contemporary cabinet maker. The Talbot clock case is of mahogany; it has a graceful hood with scroll top and free-standing fluted columns with brass caps and bases; the body of the case is plain, with a plain door. On the horns of the scroll top are brass bosses. The proportions and cabinet work are good and the clock is a worthy Rhode Island piece.

A fourth Seril Dodge clock is owned by Miss Sally H. Burt of Providence. It is a tall clock in a rich mahogany case.

The signature on this clock has the first initial only; "s. DODGE" is engraved on the silvered dial. It has fine brass works with the moon's phases, and the case is beautifully proportioned, with a shell-carved block door, fluted corners and a richly moulded hood with carved bosses and urn finials.

A fifth Dodge clock is in the Public Library at Craftsbury Commons, New Hampshire. I have not seen it.⁽¹⁾

SERIL DODGE SILVER

When you consider that Seril Dodge must have made and sold hundreds of silver buckles and spoons and pitchers during his decade of prosperous business on Main Street and at Market Square it seems unbelievable that his marked pieces should be so hard to find. As for buckles we know of none. Teaspoons and tablespoons appear in three museums, but their total number is less than twenty. One excellent cream pitcher is all we know of his hollow-ware. The list of known marked pieces is as follows:

At the *Museum of the Rhode Island School of Design*: Eight teaspoons, one tablespoon and a cream pitcher. These are owned by the heirs of Mrs. Elizabeth C. Babbitt who lived on Benefit Street.

At the *Boston Museum of Art* is a pair of teaspoons.

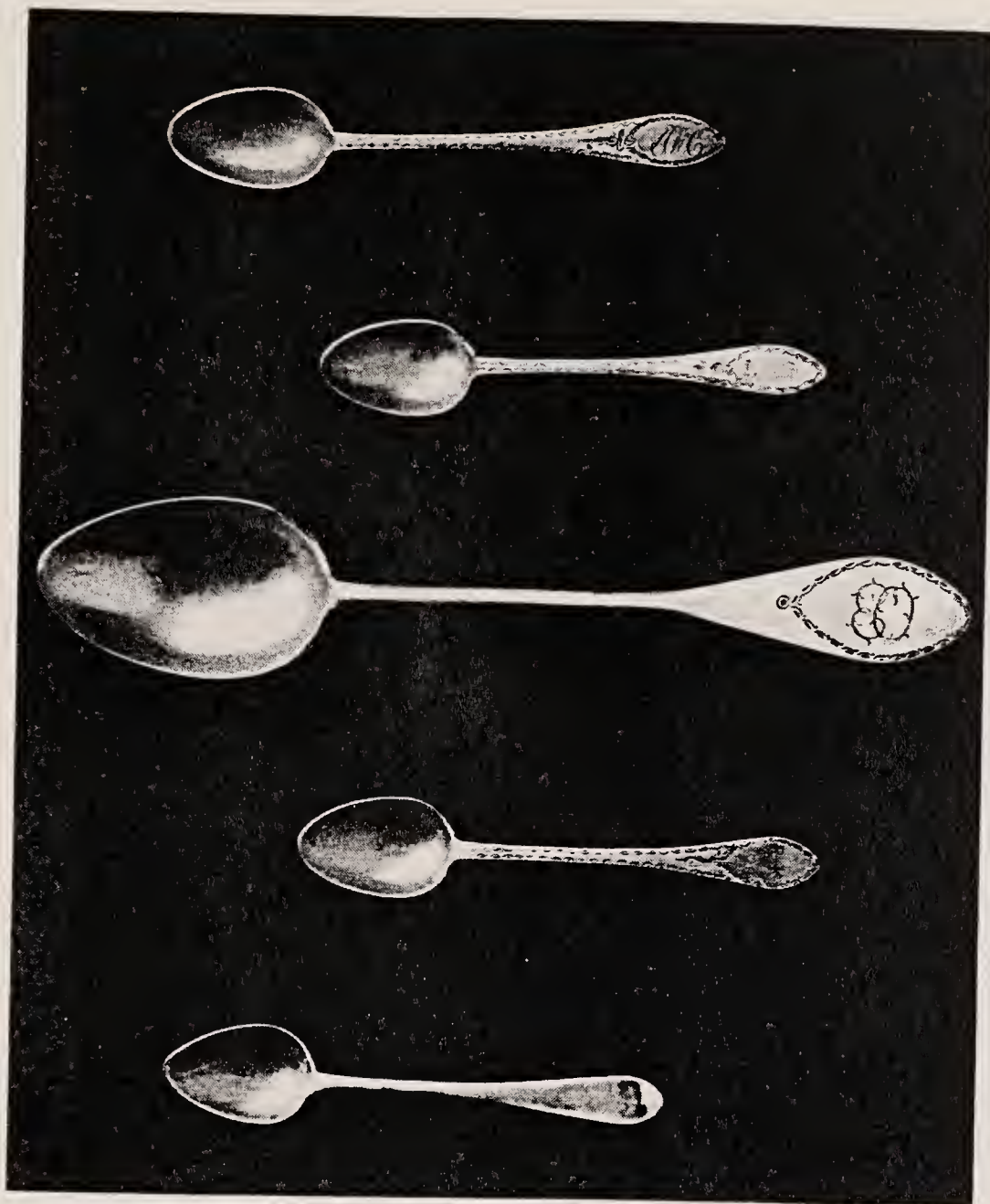
At *Yale University* the famous Garvan collection has a set of small teaspoons.

The Talbots of Philadelphia, whose ancestors were in Rhode Island for many generations, have a silver tablespoon made by S DODGE. Mrs. Arnold Talbot and her daughter Miss Frances tell of the descent of this spoon from Gustavus R. Taylor of Providence and date it in 1790.



Seril Dodge's mark is a simple s. DODGE stamped in the silver with a die; at either end the name is flanked by a star. The die in which the s. DODGE letters are cut has a serrated edge.

⁽¹⁾ This clock is reported by John H. Wells of Providence. Miss Flora Dutton, who used to live in Craftsbury Commons, knows the clock well.



SERIL DODGE SPOONS

The five silver spoons are all stamped with the S DODGE mark. They are on exhibition at the Museum of Art of the Rhode Island School of Design where they have been deposited by the heirs of Mrs. Elizabeth C. Babbitt. The illustrations are approximately two-thirds size.



DODGE CREAM PITCHER

This lovely cream pitcher of silver bears the Seril Dodge mark, and is one of the Babbitt family pieces on exhibition at the Rhode Island School of Design. Its delicate design is in the best tradition of the early Federal period, the workmanship is excellent and the piece is unusually graceful and satisfying. The illustration is approximately two-thirds size.

Sometimes he used one star, usually two, and on the Talbot tablespoon the shank is stamped twice, with a star at each end and one in the middle, thus * S DODGE * S DODGE *

This mark of Seril Dodge was taken from the spoons in the Rhode Island School of Design.

We have no doubt that many Rhode Islanders have Dodge silver among their heirlooms. You might look your sideboard over and see if you have any; if you have, by all means take it in to the School of Design Museum and let them list it.

There are two or three other places where one might expect to find Dodge pieces, but where search is fruitless: the Rhode Island Historical Society Museum, rich in many Rhode Island exhibits, has no Dodge silver; the Newport Historical Society has none; the great Metropolitan Museum of Art in New York has none. The Providence Art Club, though it owns Seril Dodge's two houses, has none of his handiwork.

There is a justifiable delight to be gotten out of even a cursory study of the clocks and the silverware. Seril Dodge was not an outstanding artisan, so far as history goes. His clocks — the few we know — were honest and skilful mechanisms, with gracefully engraved dials; they were not as elaborate as his master Thomas Harland's were, and we have no remaining work of his that puts him in the class with his London contemporaries who made clocks of exquisite workmanship.

His silver was like his clock works — honest and skilfully wrought. Here again he was not in the class of the famous silversmiths of Boston, New York and Philadelphia.

In all his work, however, — what little we have of it — there abides the "feel" of the trained artist. The engraving of his dials is carefully done, his spoons are graceful, and the little creamer, as you can see from the photograph, is a most satisfactory piece of silver. We study his work with respect, with a feeling of admiration for the patience and careful dexterity and the sound training combined with good taste that breathes from these old pieces of beautiful craftsmanship.

SERIL DODGE BUILDS A HOUSE

WHERE YOUNG Dodge lived when he came to Providence in the spring of 1784 we do not know, but his business did well from the start and within a couple of years he was willing to venture on a house of his own. He liked the lot Moses Brown bought from the Angells in April 1786; it had a southern exposure, it overlooked the Meeting House yard and it was only a stone's throw up the hillside from his shop.

He made Moses Brown a proposition — or perhaps Moses suggested it to young Dodge — I have not found any record of just what the arrangement was. Probably it was a lease to Seril of the half-lot with a privilege to purchase; that would have been safer for Moses than Seril's note for the \$382.50 which was the price of the land. At any rate Dodge proceeded to build on the thirty-eight foot down-hill half of the lot and three years later he bought the land from Moses and the deed tells that the house had been built and that Dodge was living in it. Dodge took title to the land on 1st September 1789. The deed runs⁽¹⁾:

Moses Brown to Seril Dodge, watchmaker . . . consideration, Three Hundred Eighty-two and a Half Dollars . . .

A Certain House Lot adjoining Southerly on the Lane North of the Baptist Meeting House on which it measures Thirty Eight Feet Four Inches, Westerly on Edward Taylor's Lot, Northerly on Nathan Angel's Land Easterly on a Piece of Land of Thirteen Feet eight Inches wide from the Weather Board of the House thereon to be left for the Equal Use of the Lot described and the Lots adjoining on the east forever, and whenever the Owners of the Land to the Northward will open a Way of the same Width from the North

⁽¹⁾ *Deed Book*: 21-638.

End thereof Eastward adjoining Southerly on said Brown's Lot for a Highway then the said Piece of Land of 13'8" from the Southeast Corner of the House is to be left and remain for a Highway and not before. — The House Lot being the same whereon said Dodge has built a Dwelling House in which he now lives . . .

Ten months later Dodge stepped across the thirteen-foot gangway and bought the remaining twenty-eight feet.

The deed reads:⁽¹⁾

12 July 1790

Moses Brown to Seril Dodge, Watchmaker.

Consideration, Two Hundred Seventy Dollars.

A small House Lot Situate in said Providence on the North side and fronting the Lane by the Baptist Meeting House on which it measures about Twenty-eight Feet more or less being all the land of the said Moses owneth between said Dodge's House & Edward Knowle's House Lot and extends Northward to Nathan Angell's Land holding the Breadth of Twenty-eight Feet as aforesaid and is about Ninety-five Feet North & South bounded easterly on said Knowles lot and partly on another Lot of the Grantors Northerly on Nathan Angell's Land & Westerly on a Way laid by said Brown & Dodge as per Deed to said Dodge will appear. The Barn thereon being not intended to be conveyed but is to be removed by said Dodge on sd Brown's other Land and set up at Dodge's Expense.

MOSES BROWN (x)

MARY BROWN (x)

The lot ran straight back ninety-five feet, leaving Moses in possession of the Benefit Street jog. Dodge then proceeded to build another house, on his new twenty-eight feet, (the Art Club House lot). This time his house was "cased or covered with brick," three stories high, slightly roomier than the first Dodge House. This new brick house was finished within a year and Seril was ready to sell the old one and move across the gangway. So on July 8, 1791, Seril Dodge sold his first house and lot, and friend Moses was one of the purchasers. Moses' brother Nicholas, oldest of the Four Brothers, had died and his widow Avis and his daughter Hope needed a quiet home off the main street. The purchase was made by the executors of the estate of Nicholas Brown, Sr., — Moses Brown and his nephew, young

⁽¹⁾ *Deed Book*: 21-699.

Nicholas Brown junior, acting both as executors of Nicholas senior, and as guardians of Hope. The deed,⁽¹⁾ 8th July, 1791, reserves the privilege to Dodge to build a pair of steps to the Brick House in the gangway, leaving ten feet for a driveway:

Seril Dodge of Providence . . . Watchmaker . . .

Consideration Twenty Three Hundred Silver Dollars . . . to Moses Brown & Nicholas Brown executors of Nicholas Brown and guardians of Hope Brown, daughter of said Nicholas, a certain Lot of Land . . . adjoining southerly on the Lane North of the Baptist Meeting House on which it measures Thirty Eight Feet Four Inches bounding Westerly on Edward Taylors Lot, Northerly on Nathan Angell's Land, Easterly on a piece of Land 13' [prox.?] from the said Lane to sd Angell's Land having a priviledge reserved to build a pair of Steps to the Brick House on the East of said Strip of Land so as to leave ten feet between said Steps and every part thereof and the Dwelling House on the Hereby granted Premises, the said Strip of 13' except the Steps aforesaid is to be left for the Eaqual Use of the two Lots according to the original Deed from the said Moses Brown to the said Seril Dodge as per the Deed on the Record . . . in Book No. 21, Folio 638 will appear together with the Dwelling House, Barn & other Out Houses on the said Lot Standing and wherein the said Dodge now Dwells — for the Use of the Heirs of the Estate of the said Nicholas Brown Deceased.

. . . and I Nancy Dodge Wife . . . surrender all right of Dower . . .

SERIL DODGE (x)

NANCY DODGE (x)

Thus passed famous Dodge House into the hands of the Browns.

⁽¹⁾ *Deed Book*: 23-45.

II

TWO BROWN FAMILIES ENJOY THE LANE

SERIL DODGE now (1791) moved into his new brick house and into the first Dodge House moved the Browns — Madam Avis Brown, widow of Nicholas senior, and her stepdaughter Hope. Nicholas junior may have lived with them a few months, as his marriage to Ann Carter occurred later in the year. Hope was nineteen years old. Thomas Poynton Ives, that ambitious young clerk in the Brown brothers' office, was soon to be taken into the firm of Brown & Benson, later Brown & Ives. Meantime we surmise that he made frequent calls at the house on the Lane to offer mother Avis sound advice on the extensive Brown possessions and to talk of other matters to the charming Hope. Next year, 1792, on the 5th of March, Hope Brown and Thomas Ives were married.

The wedding we believe was held in Dodge House. If it had been held across the Lane in the Baptist Meeting House it would be a little unusual; church weddings were not customary till later years.⁽¹⁾ But the write-up in the newspaper is not too clear. Here it is:

The Providence Gazette & County Journal

Saturday March 10, 1792

MARRIED.] On Tuesday Evening last, by the Rev. Mr. Maxcy, Mr. THOMAS P. IVES, of this Town, Merchant, to Miss HOPE BROWN, only Daughter of the late Nicholas Brown, Esq; — a young Lady of great Merit, and possessed of an ample Fortune. — On this Occasion, a beautiful Chandelier, which had been presented by Miss BROWN to the Baptist Society, was lighted, as well to testify their Joy on the Celebration of her Nuptials, as to evince their grateful Sensibility for this and other liberal Donations, whereby the sacred Temple is, and will further be, so highly and usefully ornamented.

⁽¹⁾ Prof. Arthur E. Watson thinks that the wedding was in Dodge House; see his interesting brochure, *John Angell's Apple Orchard* (1929).

The wedding over, and Hope planning to build a grand new house, widow Avis settled down to many years of comfort in Dodge House, and across the gangway Seril Dodge began to think of retiring to the country. He wasn't very well and the little Connecticut town where he lived as a lad had a quiet charm stronger than clocks and shoe-buckles. It was not long before he called in nephew Nehemiah Dodge to succeed to the silver business. A brief story of Nehemiah is told by an unromantic historian who wrote some fifty years ago.⁽¹⁾

"The first mention of the jewelry manufacture in this country is regarding a Providence artisan, Seril Dodge, who . . . made silver shoe buckles for feminine adornment about the time of the Revolution . . . But Nehemiah Dodge may be considered the real pioneer . . . Previously gold jewelry had been made 18 carats fine, but Dodge turned out a cheaper quality which sold readily . . . In a little while parties from Attleboro, Massachusetts learned the secret (by false pretences, Dodge claims,) and proceeded to make goods of cheaper quality even than his . . ."

Seril was well out of such prosaic business; he retired to Pomfret and there he lived a few peaceful years, dying at his country home April 26, 1802, in his forty-third year, and leaving an inventory of his self-respecting clock-making tools and no evidences whatsoever in the town probate records of any cheap jewelry.

One interruption came to Seril Dodge in his retirement; he had to come back to Providence to wind up his real estate holdings in Angell's Lane. It was in 1799 that he got a letter from Moses Brown about the Brick House in the Lane.

Moses had evidently written to Seril that somebody was interested in purchasing his brick house. In the Moses Brown papers at the Rhode Island Historical Society is a letter from Seril Dodge to Moses Brown about the property, — a faded little document but clear enough to read and handsomely signed with an old-fashioned flourish — "Seril Dodge," and sealed with a wafer:

⁽¹⁾ Field's *End of the Century*: J. B. Bowditch on "Industrial Development." Vol. III, p 377.

Providence Feb 12 1891
 Esteemed Friend
 I received your favor of the 10th
 instant respecting my house for provision
 the price of which will be made agreeable
 to him I doubt not at present I am so unwell
 and have had for some weeks past that have
 kept my room but have been to get abroad
 and will come to Providence and see you
 and confer on the subject - I thank you
 for giving me notice that your friend was
 to furnish and will thank you to write
 by the carrier whether the middle of April
 will be enough as he wants it by a given
 and possible payments I am Sir yours &c
 Seril Dodge
 Mr. Moses Brown

SERIL DODGE TO MOSES BROWN

A letter, found in the Moses Brown Papers at the Rhode
 Island Historical Society, shows how to sell a house, and,
 incidentally demonstrates what an artistic flourish can be
 gotten with a goose-quill pen.

Esteemed Friend,

Pomfrett Feb. 18 1799

I Received your favour of 10th Instant respecting my house in providence the price and pay will be made agreeable to him I Doubt not at present I am So unwell and have been for some weeks past that have kept my room but hope soon to get abroad and will come to providence and see you — and Confer on the Subject — I thank you for giving me Notice that your friend wants to purchase and will thank you to write By the Bearer whither the Middle of April will be as soon as he wants it if we agree on price & payments.

I am Sr yours &c

SERIL DODGE

MR. MOSES BROWN

The trip from Pomfret to Providence was a real journey in Seril Dodge's day. A few years earlier an old gentleman of Providence named Samuel Thurber had made it and wrote this about it:

"May 1776 I went to Pomfret, 36 miles, in a chaise; the road was so stony and rough that I could not ride out of a slow walk but very little of the way; I was near two days in going."⁽¹⁾

It was the first of May before Seril was able to come to town to confer with Moses about the property and presumably to meet the friend who wanted to purchase. He came, he met Moses, a deal was made — and Moses himself was the purchaser. The deed⁽²⁾ ran as follows:

1st May 1799

Seril Dodge of Pomfret in the County of Windham in the State of Connecticut, &c. Watchmaker, to Moses Brown of Providence Merchant . . .

Consideration Twenty-five Hundred Dollars . . .

A certain House Lot lying in Providence adjoining on the North Side of Angell Street or Lane and near the Baptist Meeting, adjoining westerly on the House Lot of Avis Brown Widow, on the North with Nathan Angell's Lot and on the East with Edward Knowles's Lot and Southerly on the said Angell's Lane together with the Dwelling House, cased or covered with Brick, and Barn thereon standing with the out House Standing on Nathan Angell's Lot, together with the privilege of the Gangway between the premises of Avis Brown's Lot which belongs to the Grantor being all the Land and all the privileges which I the said Seril Dodge own in said place . . .

SERIL DODGE (X)

NANCY DODGE (X)

⁽¹⁾ Staples' *Annals*, p 605.

⁽²⁾ *Deed Book*: 26-155.

But Moses did not want the Brick House for himself, he wanted it for his son Obadiah. And here Obadiah, with his wife, the former Dorcas Hadwen of Newport, moved in, and here they lived to the end of their lives.

Moses and Obadiah, father and son, it seems from the many glimpses we have, enjoyed an unusually fine companionship. Moses, as you know, lived on his three-hundred-acre farm "near the Seekonk".⁽¹⁾ He had given forty-three acres of it to the Friends' Meeting, and Friends' School was dear to his warm old Quaker heart. He had sent Obadiah as a lad to the Quaker school at Portsmouth. In 1784 he backed Obadiah and William Almy, who had married Obadiah's sister Sarah, in the cotton manufacturing business with Samuel Slater. Almy, Brown & Slater succeeded Almy & Brown. The family means were very substantial. Father Moses gave generously to every public-spirited movement, and young Obadiah was no less generous. Witness Obadiah's \$100,000 bequest, on top of his yearly gifts to Friends' School. Witness also the provision in his will to set up an annuity of \$1,200 to twelve trustees for benevolent purposes, — a striking forerunner of our modern Rhode Island Foundation.

Moses bought Brick House for Obadiah. First he recorded a deed conveying to his son "the Occupation, use and improvements of the House". Then some dozen years later he gave him the title to the property "on account of the love and affection I have to my son Obadiah".⁽²⁾

Obadiah was a good son to Moses. He died when he was fifty-two, and father Moses lived on to be ninety-eight, dying in 1836. Moses wrote of Obadiah, "my beloved son, in my old age, on whom I was looking to lean". A portrait of Moses is at Moses Brown School and a familiar engraving of it is found in the *Chad Browne Memorial*, — the serene and aged Quaker

⁽¹⁾ His house stood near the corner of Wayland and Humboldt avenues — it burned down in 1865. A drawing of it is in the *Centennial History of Moses Brown School*, p 29.

⁽²⁾ *Deed Book*: 27-252 and 36-350.

seated at his window. Obadiah's portrait in oil also is at Moses Brown School — a vigorous man of kindly mien.⁽¹⁾ A copy in oil is at Brown University. A number of letters, twenty or so, written by Obadiah to father Moses are saved in the Moses Brown papers at the Historical Society. From them I have copied two. The first relates to difficulties in keeping the Lane, now newly named Thomas Street, from being flooded.

Thomas Street 8 mo 22^d 1806

Dear Father

Neighbor Taylor called on me this evening from an apprehension that the Overseer of the Highways in the District was doing us who live on this Street an Injury or rather that which would prove so not only to us but all others who might have occasion to pass up and Down said Street, in His Constructing the Drear across Benefit Street opposite this, it appears that He has not made the Drear deep enough at the lower end & that He means to shut(?) up about 5 or 6 feet of the middle of the Street with the mouth of the Drear & posts with raling across when if He delivered the Drear on the side of the Street next to the Baptist Lot the Water would find its way into the Center and Discharge Itself as before. If thou art not otherway engaged in the morning, the Neighbors with myself would be obliged by thy coming in in the Morning & using thy influence to have us accomodated differently than it appears we are like to be from the present laying out of the Drear. —

from thy Affectionate Son—

O. M. BROWN

6th Day Evening

The other letter from Obadiah to father Moses was written in 1815. Obadiah was forty-five and his father was seventy-seven:

Dear Father

I send Philop with my Horse & Shays that thou may, if thou feels like takeing a ride out to the Tole gate, on the Loisquiset Turnpike, come in & I will go with thee to attend the Meeting of the Proprietors —

thy Affectionate Son

O. BROWN —

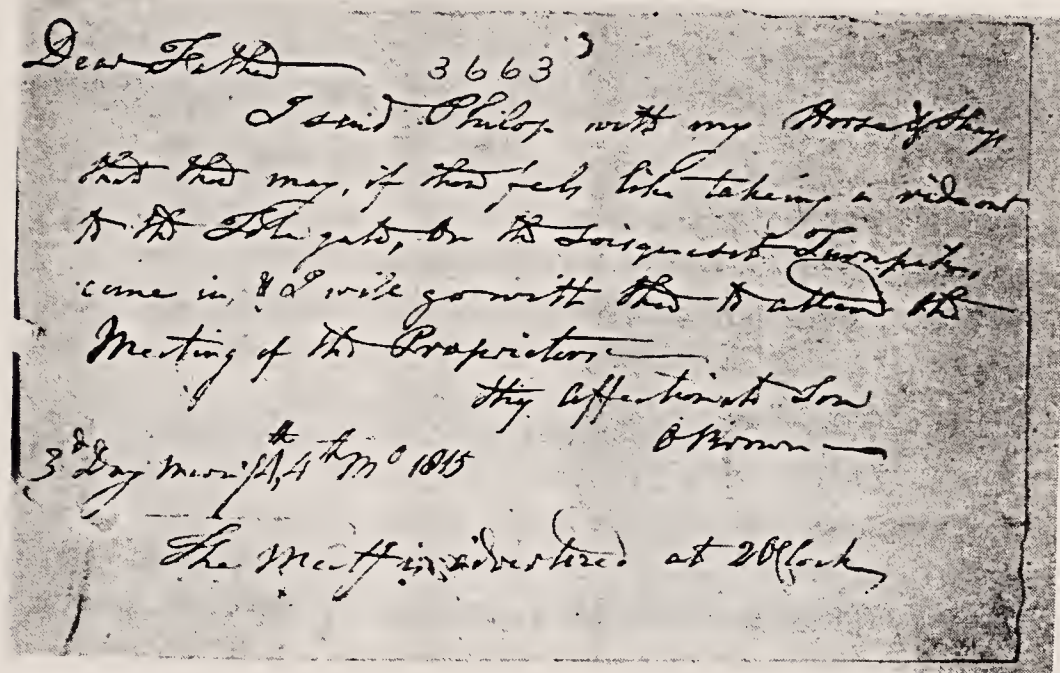
3d Day Morn'g 4th, 4th mo 1815⁽²⁾

The Meeting is advertised at 2 O Clock

⁽¹⁾ This portrait looks like a contemporary one for which Obadiah sat, but a note on the back of the canvas states: "Painted by J. S. Lincoln, A.D. 1878. From an original drawing."

⁽²⁾ The date, translated, would be Tuesday Morning, April 4, 1815. Quaker custom forbade the use of the names of the weekdays named after heathen gods.

Obadiah signed most letters to his father with a simple "O. Brown." On some other letters and in his will his signature was "Obadiah M. Brown," and we believe he was often called "Obadiah Moses." His given name had been Obadiah, but his great-uncle Obadiah had died only eight years before young Obadiah was born and to avoid confusion the lad took the name of his father as a middle name.



Dear Father 3663
 I send Philip with my horse if they
 that they may, if they feel like taking a ride out
 to the fields, or to the nearest town
 come in, & I will go with them to attend the
 Meeting of the Proprietors
 thy affectionate son
 O. Brown
 3rd day month 4th mo 1815
 The meeting adjourned at 2 o'clock

Obadiah writes his father Moses, who lived a mile away on his farm of 300 acres (near Wayland Square).

Obadiah died in 1822 in the Brick House on Thomas Street. In his will⁽¹⁾ he left to his "dear wife Dorcas Brown" a life annuity of \$3,000. Title to the house was to go to his niece Anna, but to Dorcas he gave "the use and improvement of my Dwelling House for Herself and Family, which it is my Wish may be kept up therein as long as she may think proper, and that it be made a comfortable home for her and my Friends during her life . . ." Five months later niece Anna Almy deeded the house, lot and outbuildings to her Aunt Dorcas.

⁽¹⁾ Providence Wills: 13-132.

The library of books and maps which Obadiah had accumulated in the old house was left to the Friends' School.

So here in her own house Obadiah's widow Dorcas lived four more years. She left the property to her two nieces, the Hadwens. Her will has a fine old-fashioned flavor. When you read it you can visualize this well-furnished brick house, its paved courtyard and stables, the furniture and plate — the establishment of the well-to-do owner of property of a hundred-odd years ago:⁽¹⁾

... to my sister Ruth Williams the Sett of Table spoons given me by my honored Father in Law [Moses] which I give her for the esteem and respect she had for him ...

... to my affectionate nephew Charles Hadwen Two Silver Cans,⁽²⁾ my Desk and Book Case, a pair of Andirons, Shovel & Tongs & such of my own Books as my nieces Sarah & Dorcas Hadwen like to spare ...

... to my Niece Dorcas Cornell the Bed & Bedstead, one pair of good Blankets, the Looking Glass, Shovel & Tongs and the pair of Andirons in my Chamber ...

... to my Sister Mary Hadwen the Bombast Curtains to my Bed ...

I direct my Executors to sell my Horses, Carriages and Slay and put the proceeds at interest ... for ... my Brother John Hadwen ...

DORCAS BROWN (x)

Dorcas passed away on May 15, 1826. Across the gangway in Dodge House Aunt Avis Brown died the same year. With the death of the two widows some of the romance fades from the two pieces of club property. A glance at the list of deeds will show how the two houses were handed down to new owners. Dodge House stayed in the Brown family over a hundred years, until the New Haven Railroad bought it in 1906. Brick House, after Mrs. Obadiah Brown's death, had a more varied career, changing owners a number of times and finally becoming a rooming house till rescued by the Art Club.

⁽¹⁾ *Providence Wills*: 13-352.

⁽²⁾ Cans: silver mugs.

LIFE IN THE LANE

THE SOCIAL life of the town in the early 1800s, when Mrs. Nicholas Brown senior, and Obadiah and Dorcas Brown were living in the two houses side by side on the Lane, is described by one of the grand ladies of the time, Mrs. Harriet Hoppin, in a little book privately printed by her daughter. (*More Recollections of the Hoppin Family*, Providence, 1934.) Mrs. Hoppin's father was William Jones, Governor of Rhode Island from 1811 to 1817. He numbered among his particular friends Thomas P. Ives, Nicholas Brown, junior, James Brown, and Messrs. Bridgham, Corliss and Edward Dexter. This party of gentlemen on September 22, 1815 embarked together on a sloop with a crew to sail on a fishing trip to Fishers Island Sound and the Thames River. Next day the Great September Gale struck the coast, Governor Jones' party got safely into Stonington Harbor but for six days, because of impassable roads, no news of them reached their frantic Providence families.

When the war of 1812 ended, daughter Harriet Hoppin tells of the celebrating. There was a general illumination of the town and a large party at Mrs. Nicholas Brown's. Her father attended with his six aides in uniform, his wife and daughter went, "and I never looked at my dear parents with more pride than I did that evening.

"My Mother was drest in a royal purple satin with black lace trimmings and a long train, a black lace shawl, a very pretty and becoming cap and white kid gloves. My father always drest in black, with hair and side whiskers full powdered; erect and most commanding figure. The parties were entertained with

cards and backgammon. They went at dark and left for home by eleven p.m."

The Cove on moonlight evenings was romance itself. The gentlemen would engage a flat boat equipped with a large carpet, hire several pieces of music and frequently a whole band; all the ladies were invited and they would sail on the Cove from nine to ten p.m. On pleasant afternoons they would go in these boats up the Cove and encamp at a delightful shore spot called Teft's Wood and have a picnic with dancing on the grass.

The gentlemen formed themselves into a club and bought a farmhouse where they could have parties; the house was near the water on the east side of the river. On Saturday afternoons the ladies were invited to drive down. "We would dance until tea was ready on the lawn and then have a fine tea of green corn, berries, and cakes."

Of her grandmother, who was a contemporary of Seril Dodge and Moses Brown, Mrs. Hoppin recollected seeing her at dinner at the Governor's, "drest in black silk made with close fitting bodice, tight sleeves cut just below the elbow, a square linen lawn kerchief folded and pinned on the outside of her gown, with a narrow ruffle of fine linen lawn about one inch wide, plaited in fine plaits on the edge of the sleeve, and a long pair of silk mittens, black, two caps, the under one of Holland fine linen and the outside one of linen muslin lawn, like the ruffles". Thus we may picture Mrs. Nicholas Brown as she lived in Dodge House, and her niece Mrs. Obadiah Moses Brown in the Brick House across the driveway.

The sixty years that followed the death of the two Brown widows in 1826, to the leasing of "Brick House" by the Art Club in 1886, had their episodes of interest.

In the 1840s Mrs. Daniel Beckwith's mother was married in the Obadiah Brown house. Mrs. Beckwith has recently told me the story: her grandparents John and Celia Westcott came here from Chepachet to be in town while their son Amasa attended Brown University. (The son was Amasa Smith Westcott,

A.B. 1842.) They bought the Obadiah Brown house in 1838 and daughter Mary Eliza was married in the downstairs front parlor in June 1844. She married Smith Owen and they built the brick house on Prospect Street where Mrs. Beckwith, their daughter, lived till 1947. ⁽¹⁾ Mrs. Beckwith related to me in the summer of 1946 the story her mother used to tell her about the lovely wedding in the front parlor of the old house, now the reading room of the Art Club. On the day before the wedding the bride and her bosom friends went up the hill toward Prospect Street and under the great trees that shaded the hillside they gathered great armfuls of laurel and made a green bower of the house.

The Westcotts moved back to Chepachet. Son Amasa inherited the Thomas Street property and it was leased. Mrs. Beckwith thinks that at that time it became a boarding house because she remembers her mother going from their Prospect Street home to the old house on Thomas Street to call on friends who lived there. This would have been in the late 1850s. In 1863 Mrs. Beckwith's uncle Amasa Westcott sold the house to Elizabeth Waterman.

In the period after the War of the States, Mrs. Harriott Sheldon as a little girl lived in the brick house and remembered it as it was before the Club remodelled it. She remembered the central hall with its front door in the driveway between the two houses, and she played in the cobbled courtyard with its old coach house and stables. Mrs. Sheldon just before her death in 1935, then in her eighties, drew for me the plans of the three floors of Brick House as they were in her girlhood. Her drawing is given in the next chapter. It shows the house as Seril Dodge built it and Obadiah and Dorcas Brown lived in it, except that extra partitions had been added on the second floor to divide the two back bed rooms into four smaller ones, and the third floor had been divided into seven small chambers. These changes tell of the period when the dignified old house took in lodgers.

⁽¹⁾ Mrs. Beckwith died November 16, 1947.

The Deacon Edward Taylor house was the largest on the street and was the home of several successive generations of the family. He died in 1832 and left the property to his daughter Alice Taylor Clark; Mrs. Clark lived till 1883 and left it to her daughter Ann Eliza Carpenter. In 1885 the Carpenters leased the vacant half of their lot to Sydney Burleigh who built the Fleur de Lis and afterward purchased the land. The Taylor house descended in 1900 to Ann Carpenter's daughter, Mrs. Alice T. Utley. It is now owned by W. B. Spooner, Jr., who uses it as his home and as an antique shop.

On the lot on the corner of the Lane and Benefit Street Edward Knowles the carpenter had built a house fronting on Benefit. It was probably finished soon after 1798, and two years later Knowles bought from Moses Brown the forty-seven foot lot next north on Benefit — the lot which Moses had planned to use for a highway to connect his eighty-foot lot with Benefit Street.

Knowles left the property to his son. In 1836 Mrs. Sarah T. Waterman took title and held it for thirty years. Just after the Civil War, Hiram H. Thomas built the present house, and the Thomases lived there nearly forty years. In 1872 they bought the Obadiah Brown Brick House which was then owned by Rufus Waterman, and it was Mrs. Thomas who deeded the property when the Art Club acquired it in 1906. The Thomas house is now (1947) owned by Horace E. Knowles, the name having returned to the property by coincidence, as the present owner is not related to the colonial carpenter who helped build the Baptist Meeting House in 1775.

The house next below the Burleigh Studios was built as a home for the Abigail Angell Goddard daughters. The son, William Giles Goddard, noted professor of moral philosophy and *belles-lettres* at Brown University, did not live on Thomas Street, but his three sisters, Eliza, Sarah and Abby, lived there for many years; they appear in the city directory for 1850, and as late as 1872 the Angell Genealogy places them there in that

last stronghold of the original settler's homestead property.

In the 1870s Dr. Fenner H. Peckham leased the Goddard house and it was his office for many years. Dr. Peckham was an early telephone enthusiast; he installed the first working telephone line in the city. The line ran about a half mile from the Thomas Street office to his home at 27 Benefit near the northern end of the street. The Doctor filled the Thomas Street house with all sorts of "modern" apparatus and this first telephone line proved to be of practical use, supplementing the experimental lines then being tried on the Brown campus.⁽¹⁾ Dr. Peckham became vice-president of the Providence Telephone Company.

In 1921 S. C. Cruickshank, contractor, bought the house from the Goddard heirs; a carpenter shop was added and the house itself has been rented to various tenants. The Pen and Pencil Club and the Old Town Club were there for a few years; it now has a lodge room and a plumbing shop.

Along the main street the Angell homeshare land has been used for shops and stores for over a hundred and sixty years.

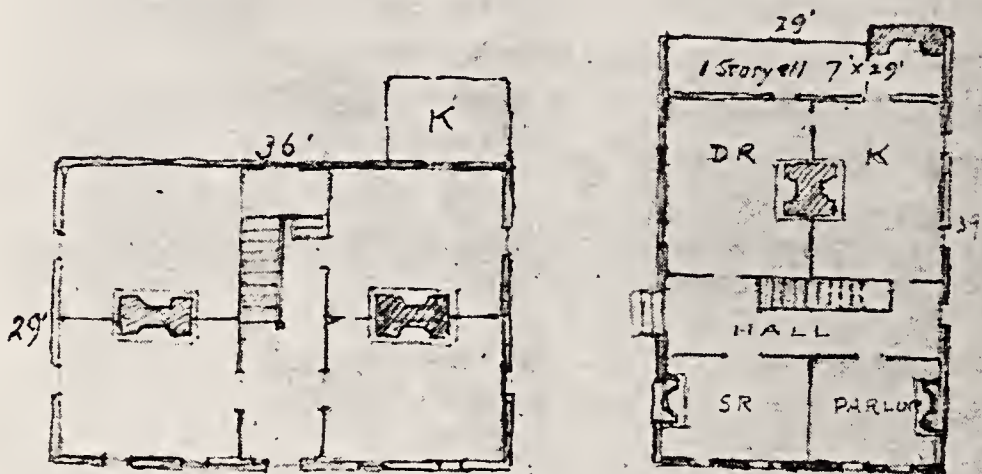
⁽¹⁾ For a description of the early telephone experiments in Providence see article in *Providence Magazine*, May 1932, p 259.

THE TWO HOUSES of SERIL DODGE



DODGE HOUSE 1789

BRICK HOUSE 1791



ANGELL'S LANE

THE PEDIGREE

This rough pencil sketch from the author's notebook heads two parallel columns that give in chronological sequence the changes in ownership of the two Dodge houses.

THE PEDIGREE



DODGE HOUSE

- 1786 Moses Brown buys 80' Angell lot.
- 1789 Seril Dodge buys west half from Moses Brown, on which Dodge "has built a dwelling house in which he now lives."
- 1791 Seril Dodge sells to Moses & Nicholas Brown junior executors, and guardians of Hope Brown. Hope and stepmother Avis move in.
- 1792 Hope marries Thomas Poynton Ives in Dodge House parlor.
- 1798 Mrs. Avis Brown gets a life interest.
- 1814 Brown & Ives, owners.
- 1826 Avis Brown's death: Dodge House reverts to Nicholas Junior and Hope Brown Ives.
- 1842 Heirs of Hope Ives to Ann Brown Francis (m. Marshall Woods 1888).
- 1844 Nicholas Brown Junior wills to two granddaughters.
- 1897 Owned by Marshall Woods and wife.
- 1901 John Carter Brown Woods.
- 1906 Providence Terminal Co.
- 1906 N. Y., N. H. & H. R. R. Co.
- 1906 Sidney F. Adams buys and raises house a story.
- 1918 Margaret I. Adams.
- 1919 Purchased by Providence Art Club for \$15,000.



OBADIAH BROWN BRICK HOUSE

- 1790 Seril Dodge buys 28 feet from Moses Brown and builds Brick House.
- 1798 Nehemiah Dodge & Nicholas Hoppin, lessees, make jewelry.
- 1799 Moses Brown asks Seril Dodge to sell.
- 1799 Moses buys and son Obadiah moves in.
- 1814 Moses gives the deed to Obadiah.
- 1822 Obadiah Brown's will.
- 1823 Widow Dorcas stays.
- 1826 Dorcas Brown's will.
- 1833 Dorcas Robinson and Sarah Arnold sell to Charles F. Searle, \$2,675.
- 1833 Searle sells to Asa Newell and Aaron Burrows, \$2,000.
- 1838 Newell and Burrows sell to John Westcott, \$3,400.
- 1863 A. S. Westcott sells to Elizabeth Waterman, \$6,000.
- 1872 Rufus Waterman to Hiram H. Thomas.
- 1886 Lease to Art Club.
- 1890 H. H. Thomas to wife Mary M.
- 1906 Mary M. Thomas to Providence Art Club who sign a release for damages to the N. Y., N. H. & H. R. R.

THE TWO HOUSES OF SERIL DODGE

SERIL DODGE liked to build. You can see that from both of his two houses, from their sturdiness of construction and their excellent taste in detail, from the extra-necessary mouldings and cornices, and the graceful stairway and the beautiful mantels. Also his handwriting speaks of the artistic temperament, and of course the clocks and silver spoons he made, give him a good rating for creative ability. This chapter will tell something about his two houses — their construction and what later generations did to them, and their pedigree from the time they were built till they were safely lodged in the hands of the Art Club.

Seril Dodge built his first house sometime shortly after May 1786. It was, and is, a good house, — two stories of oak frame construction with two interior chimneys and a kitchen ell. It got battered about somewhat in later years; the chimneys were taken out, together with two beautiful mantelpieces, and the whole house was hoisted into the air another story to provide for a store underneath. But much of the house is as it was when Seril Dodge built it.

The two sitting rooms and hall have been furnished in keeping with the period of Seril Dodge. Visitors to the rooms now find the delightful old woodwork with a setting of furniture probably somewhat like that used by Widow Avis Brown and her daughter Hope, who came there to live in 1791 after the death of Nicholas. It was in the southwest sitting room that Thomas Ives courted Hope, and here they were married in 1792. Widow Avis continued to live here for thirty-five years.

Among the architects the Dodge House has become rather noted for its detail, so much so that it was made a project in 1934 by the Historic American Building Survey. The Art Club has the complete blue prints of the restoration as drafted by the Survey, and we give herewith the manuscript report of the study as written by architect K. M. Young for the Department of the Interior:

UNITED STATES DEPARTMENT OF THE INTERIOR
OFFICE OF NATIONAL PARKS, BUILDINGS AND RESERVATIONS

March 15, 1934.

HISTORIC AMERICAN BUILDING SURVEY

District #3 Project 3-7

Seril Dodge-Avis Brown House

In 1798 the building appears as follows in the Providence Tax list at the Rhode Island Historical Society, in the "A" list No. 1 from "A to O" inclusive, District Downtown:

OCCUPANT: Avis Brown
OWNER: Nicholas Brown heirs
BOUNDED: S on cross street north of Baptist Meeting House
E. on Seril Dodge (now the Art Club main building)
DESCRIPTION: 29 by 36 feet 2 stories with a back kitchen 10x12, wood.
A chaise house, wood 2 stories 15x19
WINDOWS:

No.	No. Squares	Size Glass
22	24	7 x 9"
4	16	"
2	12	"

AREA: 12 perches 81 sq. ft.
VALUE: \$1400

(In the general index tax list of 1798, volume "D", a brief summary of the above appears under item #106.)

At that time, the only immediate neighbor was listed in volume "A" list uptown "A to D", as follows:

OCCUPANT: Nicholas Hoppin and Nehemiah Dodge tenants.
OWNER: Seril Dodge
HOUSE: 29' x 39' 3 stories brick, addition back
29' x 7' wood 1 story, a barn 15 x 19
lot 29 x 92 feet.

BOUNDED: S on cross street
 N. on Nathan Angell
 E. on Edw. Knowles
 26 windows
 6 perches

This latter building is the one now occupied by the Providence Art Club as their main gallery, etc. and the Seril Dodge-Avis Brown house is used as an annex, connecting on the second floor level.

About 1906, the fireplace mantels were removed from the east and west parlors and installed in the house of Maurice K. Washburn, Love Lane, East Greenwich, R. I.

About 1909, the architects, Sheldon, Stone, Carpenter and Willson, removed both chimneys, and all remaining fireplaces and mantels, except the dining room mantel, raised the building otherwise intact, one full story, constructing a grocery store at the street level. At that time, extensive repairs were made, all but two of the original windows were replaced by modern sash and frames, the increased jamb thickness being accommodated by boxing outside around the old jambs, and resetting the interior trim with a deeper reveal with an added molding to cover the insufficient trim thickness at the return to the plaster. Overflooring was added in the kitchen, dining room, second floor sitting room and bedrooms except at the northeast. The latter, and the attic are the only floors not extensively patched or renewed. One kitchen window was relocated, a dining window enlarged and new partitions added at the second floor N.W.

In the minutes of the Board of Managers of the Providence Art Club, November 13, 1919, the plans of Martin and Hall, architects, and business contracts with the owner of the Seril Dodge-Avis Brown house (Mrs. Adams, grocer) were approved, authorizing alterations to connect with the additions to the Art Club proper. The minutes of September 16, 1920 report the work complete save for lighting fixtures. This work comprised the second floor arched brick passageway connecting with the former first floor east parlor and necessitated the removal of two windows, one at the east end of the east parlor, and the same on the floors above. At the same time three doorways were added through the party wall.

The house was built of oak skeleton construction, with corner posts and girders approximately $6\frac{3}{4}$ " square, and joists the same depth. Wall framing was of continuous vertical oak planking $1\frac{1}{4}$ " thick on the exterior, and varying from $\frac{7}{8}$ " to $1\frac{3}{8}$ " at interior partitions. Rafters were also of oak, 5 " x $5\frac{3}{8}$ ", resting on the cantilevered ends of the attic joists, halved over the girders. Rafters were halved against each other and dowelled to an unusual pentag-

onal oak ridge member of approximately 7" maximum width tapering to 1", $\frac{3}{4}$ " below the soffit of the rafters. The absence of this ridge member at two wide bays between rafters established the size and position of the former chimneys at the roof penetration. The ridge was centered between the varying front and rear cornice overhangs, throwing the ridge center 3" off center with the house proper. Hand split lath was used throughout and appears on the soffit of the roof boards between the rafters, and lime plastered upon thickly haired scratch coats. $\frac{7}{8}$ " floors were laid upon a $\frac{1}{2}$ " oak underfloor parallel with the finished floor boards but staggered beneath joints as a dust preventive.

Finish was of painted wood throughout, excepting the stained mahogany hand rails of the main stairs, and the stained mahogany base of the lower order on the east parlor fireplace mantel and the base and capital of the lower order of the west parlor fireplace mantel. The jambs of the doorways were merely finished members of the vertical partition planking, being continuous from joist to joist or girder to girder, with heads mitred only at the bead, and butted into the jambs, with scribe molds applied. At windows the inner side of the lower sash lined with the exterior plank face and the solid $2\frac{1}{2}$ " x $3\frac{3}{4}$ " one-piece jambs and head were applied thereon. The one piece sill was cut out at each end to receive the bottom mitre of the jambs, and to allow water to run through, down the clapboard face.

The exterior clapboards were of $\frac{1}{2}$ " stock in about four foot lengths ship lapped, and varying from about a $3\frac{1}{4}$ " average weathering. They appear to have butted against the exterior window trim, and the $1\frac{1}{4}$ " x $8\frac{3}{4}$ " corner boards.

Windows were of $\frac{7}{8}$ " stock with 24 panes, each 7" x 9", on the first and second floors, and with 16 panes of the same size in the attic. The number of windows listed in the 1798 Providence Tax list confirms the existence of the former windows indicated on the plans.

Interior doors were of $1\frac{1}{8}$ " stock, eight panelled on the first floor and of 1" stock, four panelled, on the second and attic floors.

The unusual features embodied in the extension upstairs sitting room to include the width of the main stair hall, and the circular stair to the attic, were thoroughly investigated and found to be of original construction date. The difference in door trims in relation to hall finish, as against sitting room finish, and the door jamb construction obviated any possibility of a subsequent alteration, as did the absence of any patching of either the hall floor or cornices and baseboards in both hall and sitting room. The unpatched finish around the intermediate "Corner post" with beads at both edges, also indicates that this was an original feature of the sitting room. By removing the floor boards over the patch at the former west chimney location, access was

gained to the back of the lath at the circular stairway. This showed the original planks, split lath, and the heavy hair and deep downward overlap of the early plaster forced through the lath in originally a very liquid state, as was customary at that time.

The evidence at worn areas in the paint shows that at one time a colonial green was used on the interior woodwork. Floors and stairs show only evidence of dark paint, brown, or in the attic, grey. Original sash and exterior trim show only evidence of white paint. Clapboards are at present painted warm buff. The roofing is of modern asbestos composition. None of the original masonry work is in evidence, though the floor patches at various levels, and hearth cuts upstairs in the floor and baseboards indicate former limitations and locations of chimneys.

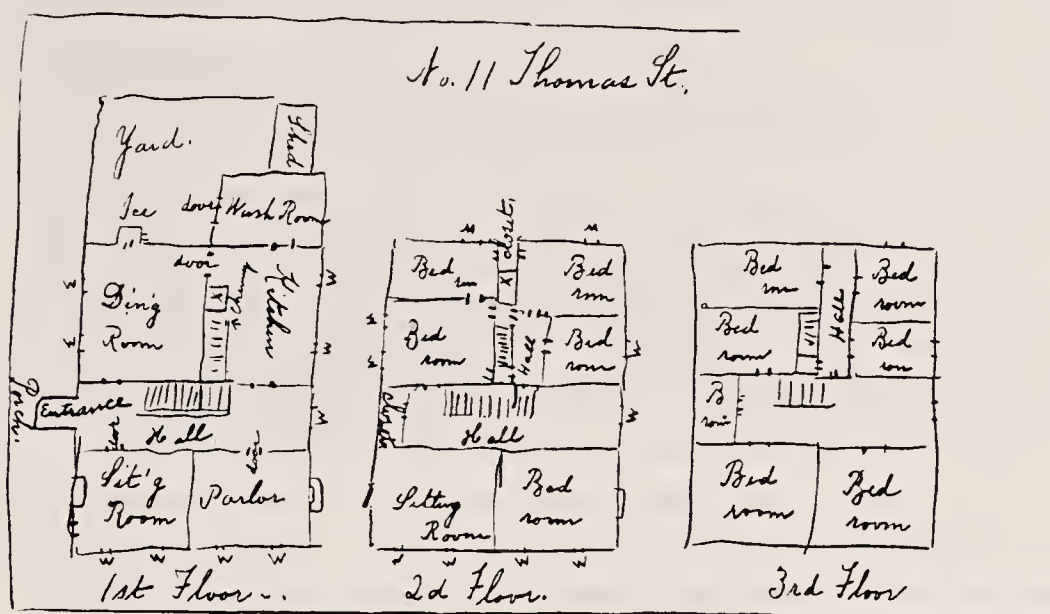
BRICK HOUSE

Why Seril Dodge, after living a year or so in Dodge House, decided to build the Brick House is a puzzle. Brick House was a bit larger than Dodge House, it had a third story and it was perhaps more distinguished in appearance with its dark red exterior. But the first Dodge House was a most attractive home, and its front door was on the street, not on a narrow driveway. Seril Dodge had no large family to need a three-story house. Did he want the third story for a workshop? That seems very likely, his Main Street shop was small, house shops were customary. His nephew, Nehemiah Dodge, later used the house as a shop and presumably made jewelry there — this was after Uncle Seril had retired to Pomfret.

The construction of Brick House was really of wood, not brick. As the old deed of 1799 says, it is "cased or covered with brick". In other words, it is a frame construction with a coating of bricks laid up on the outside instead of clapboards. This brick veneering of wooden houses is now common, but in 1790 it was novel. Norman Isham, that sound and observant architect-antiquarian of our own Art Club generation, told me that he was inclined to believe Seril Dodge pioneered in brick veneering; at least Mr. Isham had noted no previous examples in Providence. The Thomas Halsey house on Prospect Street is

brick veneer but its date was later. Fifty South Main and the famous John Brown house are examples of the solid brick construction of the period.

You will get a good idea of the house from Mrs. Sheldon's drawing. It shows the original front door opening on the gangway between the houses, and the hall running across the house with its central stairway.



A plan of the three floors of the Seril Dodge-Obadiah Brown "Brick House," drawn by Mrs. Harriott Sheldon in 1935 from her memory of the house when she lived there as a little girl in the 1860s. The front door was on the side gangway.

At the right of the old front door was Dorcas Brown's front sitting room with a window where the present front door is. The next room was the parlor, now used as the Club's reading room. At the left of the old hall were the dining room and kitchen; the Browns' dining room has become the Green Room and the old kitchen is now cut up into coat rooms.

Obadiah and Dorcas would be amused to return today and find the old ell wash-house practically intact with its fireplace and brick oven, though they might be puzzled to hear it called the Cabaret. Obadiah would approve of the new fireplace in the

dining room-Green Room and wouldn't object to the panelling made from his old house-shutters. And Dorcas would be quite at home in the reading-room parlor, even though it is cut down in size and has new shutter panels; the east wall with its sweet old mantel and hand moldings she would be happy to see has not been disturbed.

But upstairs! Two master's bedrooms with southern exposure overlooking the Meeting House yard, and, across the hall, other bedrooms and a stairway to the third floor, have now all disappeared to make way for the picture-hung walls of the Art Club gallery. When Seril Dodge built the house, and when Obadiah Brown owned it, the second floor without question had four bedrooms; Mrs. Sheldon's drawing shows that the back bedrooms were divided in two and that the third floor was divided into seven small rooms. This partitioning off into small sleeping rooms came of course after the time of the Browns, and tells of the later days when the old house took in roomers.

At any rate it was a fine house once upon a time, and we are grateful for Mrs. Sheldon's keen memory and ability to show us how the Brick House used to be. The alterations which the Art Club made when it leased the house in 1886 were substantial. They were followed in after years by other improvements and additions. The development of the property is described in a later chapter as a part of the annals of the vigorous club life which has gone on for the past sixty years in the old Angell's Lane houses.

The Art Club on Thomas Street

Of the five houses on Thomas Street three are now owned by the Providence Art Club. The chapters that follow tell the history of the Club, its background, its founding and its flourishing career.



THE MEETING HOUSE AND THE LANE IN 1947

This photograph was taken in November, 1947, by Harold B. Tanner, Esq., moderator of the First Baptist Church, from a window of the law offices of Tillinghast, Collins and Tanner, on the tenth floor of the Hospital Trust Building. In the left foreground is a portion of the excavation for the new office building of the Providence Washington Insurance Company which soon will front the Meeting House and cut off the view caught by the photograph. The bulk of the land in the center of the view comprises Thomas Angell's two home-share lots, through which Angell's Lane ran and on which the Meeting House succeeded a rum distillery. When Mr. Tanner took this picture, looking over his shoulder was his law partner, James C. Collins, Esq., whose grandfather, Thomas Angell, (eight generations ago) owned the two home-share lots.

THE BACKGROUND FOR AN ART CLUB

THE POVERTY-STRICKEN little 17th century town of Providence acquired the amenities of life slowly. To the Colony in the 1700s came commerce, money and the urge for culture; Newport, far in the van, waxing prosperous with her sea-borne trade, was by 1750 the Colony's center of society, letters and painting.

In Rhode Island's South County, just before the Revolution, a baby boy born in a snuffmill on the Pettaquamscutt River grew up to be one of America's most famous painters. Gilbert Stuart's spectacular career, with all the splendor of royal adulation at the Court of St. James, ending in a Boston garret, has overshadowed the history of Rhode Island painters for a hundred and fifty years. Uncanny dexterity and a lusty personality put Stuart on a pinnacle. He hit the field of best sellers with a portrait of George Washington; he produced copies by the dozen, and is worshipped by uncritical millions. The critics, too, give warm praise to his genius.

A host of Rhode Island painters, today little known except by historians and followers of painting, did creative work some of which had much merit, but the lucky combination of genius and popular appreciation was not theirs. They did however build a community background and a tradition that enriched the State. Some day a discerning history of Rhode Island painters may develop that story.

You might take the building of the First Baptist Meeting House on Angell's Lane in 1775 as a turning point in the cultural life for Providence. The rich Brown family were behind

the deal that got the College to move from Warren to Providence instead of to Newport. Joseph Brown, learned in scientific research, architecture, astronomy and the physical sciences, had the taste and the ability to lay out plans for worthy buildings, — the College Edifice, the Meeting House, Fifty South Main, the Market House, the John Brown mansion on Power Street. Moses Brown gave forty acres of his three hundred acre farm for Friends' School and his son Obadiah endowed it. Other citizens beside the Four Brown Brothers were on the town's many subscription papers, but the Brothers led both with contributions and with work.

Money was rolling into the town through commerce carried on by Rhode Island-built sailing craft. These able vessels sailed back and forth, discharging and taking aboard goods at Salem and Boston, New London and New York, Philadelphia and Charleston. The Caribbean Islands lapped up Rhode Island cargoes; Barbadoes and Jamaica and the South American coast port of Surinam (Dutch Guiana) unloaded Narragansett pacers and South County cheeses, and sent back molasses for the Providence rum distilleries.

Thus came the flowering of the culture of Providence — the urge to culture interwoven with the zest of commercial risk-taking and the exquisite joy of making money fast. The Towne Street counting houses held more than fat ledgers; they overflowed with plans and dollars for community betterment.

But the culture of Providence produced no painters of note until years later than Newport. Gradually, scattered studios were opened, clustering mostly around the town center. By the 1870s painters had studios in the Woods Building on College Hill, in the Arcade, in the new Wayland Building on North Main, and in several of the old houses that still stood on the Main Street, north and south. Vose's Gallery on Westminster Street across from Turks Head was offering, and selling, works of the old masters and of contemporary Providence artists. It was an art center by itself; Seth Vose was a most competent and

trustworthy dealer and an exceptional salesman. For some fifteen years his associate was Thomas Robinson, Providence painter of note and a discriminating critic. These men and their gallery helped prepare the setting for the artists who wanted to join together in a club for community support.

Painters had already formed small groups working in studios shared by two or three. Some gave lessons in their studios, some were professional teachers in private schools. Miss Abbott's school for young ladies on Benefit Street had its own teacher of art. Miss Potter's on Benefit Street was a special school of drawing and painting. Miss Emily Crouch on lower George Street had classes for young ladies who specialized in copying prints and water colors, and on Saturday mornings she had classes of boys and girls who wished to learn to draw. She also had a tiny studio in the Butler Exchange. Her gentle personality made her a loved member of the Art Club in her later years.

Mrs. N. W. DeMunn conducted a young ladies' private school in the 1870s and 80s at 261 and 263 Benefit Street in the brick block now known as "Athenæum Row." Mrs. DeMunn had a keen interest in art education and she had executive ability; she was a member of the Art Club Board in 1886 when the Club took over the Thomas Street house, and she stood second on the list of twelve board members who raised the money to pay for the reconstruction.

Another well-known institution was "Professor Lincoln's School for Young Ladies." It had been started back in 1828 as a girls' high school. John Larkin Lincoln, a notable member of the Brown University Faculty and a warm advocate of women's education, was the school's principal from 1859 to 1867. For several years thereafter it was still known as "Professor Lincoln's School." The school building at 235 Benefit Street, where the Rhode Island College of Pharmacy is now, was a wooden chapel-like structure; it was used later by the Women's College of Brown University from 1892 to '97 when Pembroke Hall was opened on Meeting Street. After that it was used as a paint shop

with the second floor available for studios. Hugo Breul painted there, and after him, Percy and Grace Albee made it their home and gave private showings of their work in the spacious gallery.

To Professor Lincoln's School, in the years just preceding the Art Club's founding, came young ladies with sketch-books and color boxes and the genteel manners of the young ladies of the 1870s. Among them were Sarah Wilkinson and Lydia Owen who walked to school together and drew and painted water colors. Miss Wilkinson married Sydney Burleigh and Miss Owen married Daniel Beckwith. These two ladies, now in their middle nineties, have many pleasant reminiscences of those days just prior to the forming of the Art Club.

Another drawing class, more professional in character perhaps than the young ladies' schools, was conducted, around 1880, by Dr. William Rimmer of the Lowell Institute of Boston, sculptor and painter and physician. Every Saturday in the old Normal School building on Benefit Street at Waterman and Angell, Dr. Rimmer taught drawing, with great stress on anatomy. Sydney Burleigh and Edward Bannister studied under Dr. Rimmer; the Burleigh sketch books of his studies there are owned by his friend John Aldrich.

Art in industry deeply interested the mill men and manufacturers; agitation for a School of Design had spurred the community twenty-five years before the Rhode Island School of Design was founded.⁽¹⁾ A hundred and forty-one prominent citizens secured a charter in 1854 for "a museum of practical art." The name was to be the Rhode Island Art Association; the object was to "use all appropriate means for cultivating and promoting the Ornamental and Useful Arts." This movement was backed by the foremost citizens of the State. Among the signers of the charter were President Francis Wayland and six of the seven professors of Brown University; there were bankers,

⁽¹⁾ For the facts relative to the founding of the Rhode Island School of Design I am indebted to a manuscript history in the School Library, written by Elsie S. Bronson.

manufacturers, artists, lawyers, teachers and merchants. The Civil War interrupted all plans, inflation and depression ensued and the project lay dormant until 1877. In that year the small group of women who had acted as a committee on Rhode Island exhibits at the 1876 Centennial Exposition at Philadelphia had some money left over. Led by Mrs. Jesse Metcalf they determined to get something done. They secured a charter and established the Rhode Island School of Design. In October, 1878, they rented a room in Hoppin Homestead Building on Westminster Street, hired a headmaster and began classes. Three years later the Art Club, just formed, rented the School's room for its first exhibition of paintings by Providence artists and narrowly escaped tying itself up permanently with the School, voting down the motion to allot \$3.00 of each Art Club member's \$6.00 dues "to purchase membership in the School of Design, so that the Club might have permanent rooms." George M. Porter, head teacher at the School, was on the Art Club Executive Committee when the alliance was voted down. To stand on their own feet seemed wiser to the men and women who had worked hard to get the new club going, and so the two young institutions went their separate useful ways.

RHODE ISLAND PAINTERS BEFORE THE ART CLUB

Who were the painters who worked in Rhode Island in the few decades prior to the organizing of the Art Club? The 18th century Smibert, Gilbert Stuart, Robert Feke, and Edward Malbone had come and gone. In those years of the early 1800s, the painters of Providence were certainly not numerous, and few obtained reputation outside of their local circle.

Then there gradually emerged scores of names to which history has given little attention, but which, taken together as a group, built up a substantial background of tradition and made their mark on the taste and culture of Rhode Island.

You may generalize that Providence painters of the 19th

century were mostly mediocre workmen. It is true that few big names were handed along. But there were a substantial number of men and women who worked faithfully with skill and enthusiasm and they created paintings and sculpture that have permanency and recognition. The impact of those artists on their community was a real one. Their influence, and the education they gave either directly or unconsciously, was important to Providence. It was that background that helped prepare for the community's support of creative art, for its galleries and museums, for its hundreds of privately owned collections, and, in a word, brought about a deeper appreciation of those "useless things" that make for culture.

The painters and sculptors were not the only cultural group; they shared with many others the building of art tradition and background. The architects had played a big part. They designed stately Colony Houses at Newport and Providence; they built dignified churches in the larger towns and later were called on to plan important homes. Newport was years ahead of Providence; Trinity was built in 1726. (Read Isham's book on *Trinity Church in Newport*.) Richard Munday created Colony House at Newport in 1739 and did a marvelous job. Peter Harrison designed the Redwood Library, the Synagogue, the Wanton House, and the old City Hall during the years around 1740-50; all are notable structures. Providence developed its architects tardily. The Colony Court House on Benefit Street, built in 1754, echoed the Newport adaptation of Wrenn's styling. Joseph Brown was not a professional architect, he was a cultured and learned amateur. His ability and taste brought forth the College Edifice and the Baptist Meeting House. He borrowed frankly from Gibbs' British designs, and Princeton's Nassau Hall. Borrowed or not, the skillful and harmonious structures he designed were creative work of a high order; they were the product of a cultured mind reflecting the enlightened public support of good taste in architecture. Later came professional architects — Caleb Ormsbee, Russell Warren of Bristol, John Holden Greene,

James C. Bucklin, Thomas Tefft. They gave the State many admirable homes and churches, visible signposts of the community's sound cultural taste.⁽¹⁾

SERIL DODGE'S ARCHITECT

Who designed Seril Dodge's houses on the Lane? And who were the architects of the late 1700s to whom we may attribute the scores of simple and tasteful dwellings that still stand on John and Arnold Streets, on Star and North Court, on Benefit and Angell, and, now nearly all gone, on South and North Main? It is a pretty safe guess that Seril Dodge and his carpenter-builder put their heads together and sketched out the plans with the help of a well-thumbed handbook on architecture. Such books were common in 1790; published in London through the middle and late 1700s, they brought to New England builders the latest styles; they had plates of details, they showed mouldings and cornices, stairways and mantels, pilastered and pedimented doorways, — all carried out in the long-current fashion of English and Colonial classic design. Note the simple doorways of the old Benefit Street dwellings, — so much alike with their channeled pilasters and simple overdoors. They all came out of the book. No jerry-carpenter had the bad taste or the desire to break away from the accepted Georgian lines and perfect proportions; the fashion of that architecture was good in the eyes of a small town conservatively happy in its love of sturdy building, sound proportions and beautiful detail.

There was a growing list of important architectural books which would have been available to Rhode Island builders late in the 1700s. The bookstores of Boston, Philadelphia and New York were importing British publications long before American printers began to produce anything on architecture. In 1775 was issued the first American book on the subject; it was Abraham Swan's *British Architect* published in Philadelphia. Already in use in this country were various British editions of translations of Palladio, with plates.

⁽¹⁾ For a full discussion of Rhode Island architects and their work see Antoinette Downing's *Early Homes of Rhode Island*.

In 1765 Batty Langley's *Builder's Compleat Assistant* and William Halfpenny's *Handbook* were well-known in the American seaboard cities. In 1786 in Boston was published *The Town and Country Builder's Assistant* by John Norman. In 1792 William Pain brought out his *Practical Builder*, and in 1794 his *Builder's Pocket Treasure*. During the next ten years the Pains, William and James, had produced at least four handbooks, including the popular *Practical House Carpenter*. Asher Benjamin in 1797 published his *Country Builder's Assistant*, the first architectural work by a native-born American, and in 1806 issued his *American Builder's Companion*.

If one of our architect friends will visit Seril Dodge's two houses on Thomas Street with a couple of these early handbooks under his arm we wonder if he will not be able to find the very plates in Swan's *British Architect* (Philadelphia 1775) or in Norman's *Town and Country Builder's Assistant* (Boston 1786) from which Seril Dodge and his carpenter-builder chose the beautiful Georgian details for those two tasteful homes of 1786-91.

There were other practicing groups that made their contribution to the art culture setting. Craftsmen in furniture were creating beautiful works of art. The Newport shops of Job Townsend and John Goddard produced the Rhode Island block-front secretaries, chest-on-chests, bureaus and clock cases that were a vital and substantial contribution; they expressed the creative skill of top-notch craftsmen and they showed that the demand for beautiful household furniture came from a community whose taste yearned for the highest and finest. In that period also appeared timepiece and instrument makers who did beautiful work. A number of clockmakers and watchmakers, like Seril Dodge, ran small shops of clever artisans who produced lasting hand-wrought timepieces. Other craftsman artists made, for the well-to-do ship masters, nautical instruments of excellent workmanship — like the rosewood quadrant signed by Benjamin King of Newport, (circa 1780) and the ebony-and-brass quadrant of William Hamlin of Providence, recently exhibited by the John Carter Brown Library. A notable group of Rhode Island silversmiths from 1750 to 1790 were fashioning a substantial output of worthy pieces in silver for the tables of those who could afford to order it. Still wider markets were open to a larger group of pewterers whose handiwork compared favor-

ably with that of the Boston and Philadelphia artisans.

For the reader who would like to deepen his sense of the cultural tradition of the Colony and State, there are a number of notable books written by Art Club members. Norman Isham knew the colonial and early republican architecture, furniture and tools, almost as if he had been brought up in the time of his great-grandfather. He wrote sound and satisfying books; they are all useful. Charles A. Calder, whose grandfather made pewter pitchers, candlesticks and plates on North Main Street, searched deep into the work of all Rhode Island pewterers, wrote a most valuable little book about them, and collected a rare amount of Rhode Island marked pieces which have been deposited as a memorial collection with the Historical Society. William B. Weeden's histories are invaluable; they take history at first hand and contain many illuminating inventories and accounts of colonial households. William Davis Miller's *Silversmiths of Little Rest* is a worthy bit of history of South County's workers. Much other printed material by Art Club men and women helps fill in the background; Henry A. Barker, who knew and loved his South County and his Providence so well, wrote much and as editor of the *Providence Magazine* encouraged many others to write of the art and buildings and museums of the City; his successor as chairman of the City Plan Commission, John Hutchins Cady, has drawn many maps and written much from his extensive researches into the early State boundaries and the town streets and buildings.

J. Earl Clauson in his Providence *Evening Bulletin* column, "These Plantations", excited a lively and wide interest in the cultural deeds of Rhode Islanders. Miss Margaret B. Stillwell's recent books on Benefit Street have brought back the old time charm that lingers still in the ancient "Back Street" at the upper end of Angell's Lane. Mrs. Marion Nichols Rawson's series of folk-craft books picture the New England background; her text and her drawings make a welcome contribution. George Parker Winship, author and editor of a whole library of well-

known books dealing with the lives and doings of our progenitors, wrote about the Art Club when he was active in it before he went to Harvard. Bradford F. Swan, besides his *Journal* articles that so often reflect the colonial background, brings a fresh glimpse of the settlers' culture in his new book on *Gregory Dexter*, published this year (1948). And, notably, much scholarly material concerning the culture of Rhode Island Colony flows through the writings of Dr. Lawrence C. Wroth, a rich source indeed.

All this printed material helps fill in the art-culture background and stands as a modern contribution which Art Club writers have made to the rather abundant material by means of which the reader may live again the vigorous life in and around Angell's Lane.

Slowly in the first fifty years of the 1800s, painters gathered courage to paint for a living. The humble silhouette had preceded the daguerreotype; both these methods of preserving likenesses were inexpensive but not very adequate. If you had the means you sat for your portrait in oils. Thus a market awaited the skilled portrait painter and most of the painters prior to 1850 were portrait painters. Art for art's sake needed wealthy patrons to keep the studio warm, and it took courage to choose your own subjects and wait for an appreciative audience to listen to your song — and pay for it. Providence had been preparing for just that.

A LIST OF "ARTISTS"

No one, as far as we know, has made a list of the Rhode Island nineteenth century artists. A few writers,⁽¹⁾ like John Nelson Arnold and William Alden Brown, have written of painters and groups who worked at a particular time, and there are personal reminiscences by George W. Whitaker, and Dr. Allen's memoirs of painter Thomas Robinson; also special col-

⁽¹⁾ A list of written material is given in Appendix B.

lections of paintings and sculpture in public buildings provide many names. But nowhere have we a full list of those men and women who painted and modeled in Rhode Island during the past century.

One difficulty lies in the vagueness of just what an "artist" is. The difficulty is a real one. For purposes of admission to artist membership in an art club the definition of "artist" may be made so flexible as to embrace the zealous but untrained amateur, or so rigid as to exclude all except the professional painter or sculptor who has a studio and makes his livelihood by selling his work. Various successive boards of the Art Club have discussed this problem of definition ever since the Club began to designate artist members as distinguished from lay members.

It would, however, seem worth while to record the names of those Rhode Island painters and sculptors who worked either as professionals or as acknowledged amateurs during the 1800s, including also the handful of known painters of the 1700s, most of whom have had much written about them. You will find the list in Appendix B.

What has become of all the work of these Rhode Island artists? It is of course widely scattered in private collections and in various public galleries and buildings. The School of Design has a large and varied collection; many portraits hang in the Historical Society, the State House, the City Hall and the Providence Public Library. Brown University has numerous Rhode Island paintings in its rich resources. The Athenæum has Malbone's famous *Hours* and a group of portraits. Scenes of an earlier Providence done in water colors, oils and engravings on steel and copper are in the Historical Society. The Art Club owns a permanent collection of about a hundred oils and water colors and a few works in bronze by artist members. Many Rhode Island people have more or less extensive collections; the most comprehensive is doubtless W. Alden Brown's — a gallery full of them were shown at the Club in 1945 and attracted much interest. Earl R. Davis, John G. Aldrich and other

Club members have good collections of early artist members.

There are two or three notes that may be made on some of the works owned by the Art Club and on some of the painters. One concerns the oil portrait of Louise Value (pronounced Valloo). She was an attractive young painter who sat for her portrait by a distinguished fellow artist, Cephias Giovanni Thompson. This was in 1837. Miss Value married Dr. Joshua B. Chapin; their son was Dr. Charles Value Chapin of beloved memory far beyond the State's boundaries, and their daughter was Marie Louise Chapin who, like her mother, became a painter. Mrs. Doctor Chapin senior had a studio on Benefit Street where she painted portraits and taught drawing and painting. Her crayon portraits had much charm and she widened her field by painting enlargements of photographs with oil and with water color. John Arnold says she was a pioneer in painting photographs, a strong demand for which sprang from the mid-century development of the wet-plate.

Artist Thompson who did the admirable portrait of 1837 belonged to a painting family. His father lived in Middleboro, Massachusetts, and painted portraits there and in Providence. There were three children: Giovanni, Jerome and Tintoretta. They all painted, and for some years they had a family studio in the Arcade. Giovanni went to New York, spent seven years in Europe, became a noted portraitist and was elected to the National Academy. Tintoretta, the young sister, painted miniatures. She had a professional card (one of them is in the Historical Society) with her name in full: "Marietta Tintoretta Catherine Tin Ton Francisca Isabella Antoinette Thompson, Artist. Painter of Portraits".

The portrait which Giovanni did of Louise Value hangs in Dodge House. It is a large oval with its original frame of rich gold leaf. Mrs. Charles V. Chapin gave it to the Club, and it is a prized reminder of two Providence artists of a hundred years ago.

The bronze bust of James Sullivan Lincoln in the Art Club

hall was modeled in clay by artist member Adolf Enrico Apollonj; it was cast in bronze by a New York foundry in 1888, the year of Lincoln's death. Apollonj had come from Italy to Boston, then to Providence to teach modeling. He married the daughter of Joseph Banigan and settled here, joining the Art Club in 1886; a few years later he returned to Italy.

Apollonj was an able sculptor. Besides the Lincoln bust there was for many years another Apollonj bronze in the Club hall,—a rooster of heroic size with outspread wings and tremendous spurs. No one today seems to know what became of this bronze, perhaps it was a victim of house cleaning or space saving. It was a remarkable achievement in bronze casting, Mr. John Aldrich says, done by the slip-wax method which captured all the fineness of touch of the modeler's handiwork.

The Hoppins were early artist members of the Club. Augustus Hoppin was an illustrator of note and a writer as well. He published a dozen or more entertaining books and made for them hundreds of pen-and-ink sketches, mostly whimsical and often autobiographical. His well known *Recollections of Auton House* was published in 1881. Here you find Hoppin at his delightful best; he tells the family story with proper zest and his drawings fairly chuckle over the doings of that remarkable family of eleven demure rascals.

Thomas F. Hoppin also was a skilled illustrator; his work was more formal and finished; he showed none of the humor his brother's sketches had, but he was an excellent draftsman and his work was sought for by publishers of good editions. He also modeled; his bronze dog at Roger Williams Park is well-known. *The Rhode Island Book* printed in Providence in 1841, made up of selections in prose and verse by Rhode Island citizens, included over fifty authors and had for frontispiece a steel engraving, *The Landing of Roger Williams*, done from a careful but spirited painting by Thomas Hoppin.

Another illustrator whose work was nationally famous was Walter Francis Brown. Before he went abroad to study and

paint, as a young artist of the 1870s, Walter Brown made a name for himself by his pen-and-inks. He knew Mark Twain and made hundreds of drawings for the big subscription volumes which made and lost money for publisher Clemens. In *A Tramp Abroad*, issued in 1880, you will find not only some three hundred pen-and-inks by Brown, but one or two signed in jocular collaboration by both author and artist, — "Twain & W F B". Walter Francis Brown went to Italy, painted there for many years, and won high reputation. Two noted paintings of his, large oils of the Acropolis and the Temple of Zeus are in the Brown University collection.

THE FOUNDING OF THE ART CLUB

MANY DISCUSSIONS had been held in the painters' studios before the Art Club was organized. Painter Whitaker tells of a meeting two years before the actual date of organization. "It was in 1878," he wrote; "I suggested to Mr. E. M. Bannister that the artists of our city form themselves into a club for the purpose of bringing the professionals, amateurs and art collectors together. Mr. C. W. Stetson joined us, and a meeting was held in Mr. Bannister's studio."

Another version of the early events is told by painter John Nelson Arnold. Writing in 1905 in praise of Edward Bannister he says, "He was one of the original founders of the Art Club and it was practically started in his studio 25 years ago when Mr. Lincoln was made President."

The best story of the founding occurs in a letter-to-the-editor that appeared ten months after the Club was formed; it was printed in the *Providence Evening Press* of December 3, 1880, and was signed by Charles Walt. Stetson. It is an excellent letter, circumstantial in detail and frank in its anxiety to put the new club and its artists in proper light before the community:

To the Editor of the Press:

SIR:

In the article upon the Providence Art Club which appeared in your issue of December 3d are errors which I trust you will allow me to correct. I am the more anxious to do so immediately, as I am aware that the writer received much of his information from me amid the hurry and excitement before and during the Reception, and it is quite possible that my statements lacked the necessary perspicuity.

He has been quite honest in his endeavors to promote the welfare of the artists, but has over-stepped the mark.

In the article referred to occurs this paragraph: "Two years ago, a trio of local artists banded themselves together for mutual protection, intending to make a united stand against their arch-enemy, the dealer. * * * No end of trouble was experienced with the dealers, who are proverbially as niggardly with creators of art as they are unblushingly avaricious with art collectors."

As I was one of that "trio" you will, perhaps, allow me to give a brief account of what it purposed doing, — and what it purposed doing it has done in some measure.

The artists had experienced great difficulty in disposing of their works, or in having them looked at even. It is true they were for the most part sent to other cities. We had often met to discuss the best means of bettering our condition, but no plan had seemed feasible.

In February, 1880, upon the evening of the 12th, if I remember rightly, in response to an invitation from the "trio" a number of the artists assembled in Mr. Bannister's studio to discuss a new plan, a plan which they hoped would be the means of interesting the people in their work. For that work there was no demand; who, then, could blame the dealers for not dealing with it?

By some it was proposed that we open a gallery and salesroom, to be cared for by ourselves, but that was found to be quite impracticable. At length it was fully decided that a Club, to be of real benefit, must be composed not only of artists and amateurs, but art-lovers; that it must be comprehensive, caring not alone for painting and sculpture, but music and the literary arts. Acting upon that decision, cards of invitation were sent to ladies and gentlemen well known in artistic and literary circles to meet us at the studio of Mr. Eimrich Rein. It was in his studio that the ART CLUB first took form. The cause, then, of its organization was the desire to interest the people not only in our own work, but more fully in art itself. We sadly needed the stimulation that comes from earnest criticism and kindly interest in our welfare. We make no pretensions to artistic excellence, well knowing that there was among us no painter who could compare quite favorably with the great ones of other countries. But we did know that there were those who aspired as constantly, thought as deeply, felt as truly, and loved as earnestly as any. We knew that there were poets among us, and that technical skill was also needed; and, knowing that material success would enable us to further our studies, we sought to promote to that end.

Whatever might have been felt by some in regard to dealers, the feelings if hostile, were in great measure unfounded. To say that an art dealer is any more niggardly than a dealer in any other merchandise is without truth. There are dishonest ones, and there are dishonest artists also. The dealers have really

done much for artists, being able to approach persons quite inaccessible to the painter, and to praise work, which no true artist could possibly do for himself. It must be remembered that it is their business to *sell* pictures, not to be art patrons. No one can blame them for not keeping on hand a stock of an artist's pictures that are unsaleable, however pleasant that might be to the artist.

It would be far better if artists could deal with their own patrons to greater extent, but the time is not yet when dealers can be dispensed with; and it is not the purpose of this Club to exterminate those useful gentlemen, but rather to aid them, indirectly, by creating a long-felt lack — a local art interest. That the Club has already done; and the interest is growing.

I think excuse for the amount of space which this letter will occupy is unnecessary, but if I am mistaken I heartily beg pardon of you.

Faithfully,

CHARLES WALT. STETSON.

Providence, Dec. 4, 1880.

These recollections of the founding may vary a bit, but they all show the professional painters looking forward to an ideal club where artists and laymen and women would join together to the end that the painters might sell more pictures, that all could together discuss and promote art culture in their community and that everybody would have a grand time out of it all. The idea was sound; the club was started, struggled and grew. The story unfolds in the early record books.

THE RECORD

The Providence Art Club was organized on Thursday evening, February 19, 1880. A group of sixteen persons met in Eimrich Rein's studio in the Wayland Building on North Main Street at the foot of Meeting. Ten of the group were men, six were women. Eight of the men were professional painters and one was a practicing architect. Of the six ladies at least five painted and sketched; some of them had a joint studio in the Wayland Block and one had her own studio in the Hoppin Homestead Building.

They made a business-like start that evening. They chose temporary officers, appointed a committee to draft a constitu-

tion and discussed the hiring of a room. They drew up a compact:

We the undersigned agreeing to form ourselves into an organization to be called *The Providence Art Club*, do pledge ourselves to assume our rightful share of the expense connected therewith, provided it does not exceed the sum of \$6 for the ensuing year.

This document which they called the compact was written on a large sheet of paper which is today preserved in the Club's safe. The handwriting is that of young Charles Walt. Stetson. It was signed first by the sixteen of the group and was subsequently passed around during the next few weeks for further signatures.

THE SIXTEEN ORIGINAL SIGNERS
WITH THEIR ADDRESSES:

J. S. LINCOLN	2 College Street
E. M. BANNISTER	2 College Street
G. W. WHITAKER	65 Westminster Street
CHARLES WALT. STETSON	32 Gilmore Street
GEORGE M. PORTER	Hoppin Homestead Building
ROBERT E. HALLWORTH	2 College Street
EIMRICH REIN	Wayland Building
ROSA F. PECKHAM	59 Snow Street
ETTA BELCHER	261 Pine Street
HARRIET B. CHACE	10 Thomas Street
KATHERINE H. AUSTIN	85 Congdon Street
ELEANOR W. TALBOT	8 Friendship Street
FREDERICK S. BATCHELLER	2 College Street
CHARLES E. CARPENTER	65 Westminster Street
HENRY FIELD	25 Bassett Street
LOTTIE F. DAILEY	97 Bowen Street

The group elected Mr. Lincoln, President; Miss Peckham, Secretary; and Mr. Carpenter, Treasurer.

Eimrich Rein's studio where this first meeting was held was apparently somewhat of a center; the Wayland Building held other studios, and it made a good meeting place. Several of the ladies had a joint studio there and used it to study painting and perhaps to entertain in. Rein, who was a landscape painter of some note, may also have taught there. He was a Norwegian

who had settled in Providence and married Alice, daughter of General Carpenter. Earlier he had studied in Paris and had shown at the Salon.

All the founders of the new Club were well known in the community. Dean of the artists was the man they chose for president, James Sullivan Lincoln, painter of portraits. He was sixty-nine years old at the time. For several years he had had a studio on South Main Street at the corner of Hopkins, upstairs over Major Balch's drug store; that was in the 1850s; later he joined the painters in the Woods Building. His portraits were widely known and widely held, — he had painted between three and four thousand. His work hung at Brown and at Harvard; in the City Hall were his oil portraits of six mayors, beginning with Samuel Willard Bridgham, first mayor of Providence; in the Rhode Island State House were his paintings of eleven governors. The Historical Society had a notable group of ten of his portraits of noted persons of Rhode Island. The new Art Club was to have a fine self-portrait which President Lincoln painted at the request of the Club, and which now hangs in the distinguished collection of the presidents on the walls of Dodge House.

Second signer of the compact was Edward M. Bannister, that sensitive and modest negro whose gentle, sweet disposition and sincere devotion to his art endeared him to his associates and to the community. Ned Bannister was fresh from his laurels at the Centennial Exposition of 1876 held at Philadelphia, where his landscape entitled "Under the Oaks" had won for him the award of a Centennial medal.⁽¹⁾ His studio for twenty-five years was in the Woods Building at the foot of College Hill, where other fellow-painters had rooms on the so-called "artists' floor", — Arnold, Batcheller, Lincoln and Hallworth.

George Whitaker was next to sign the compact, and thus began a life-long association in the Club which has left its in-

⁽¹⁾ A bronze medal of the Centennial of 1876 is in the archives of the Art Club, and is supposedly Bannister's award.

fluence on many of the present day members. Whitaker was even in 1880 a familiar figure among the painters. His warm and rich landscapes and wood scenes full of mysterious light showed the influence of the Barbizon school and the happy work he had done in France. His studio was at 65 Westminster Street, then he joined Burleigh in the Fleur de Lis; and in later years he had a well-filled gallery at his home on Fruit Hill which was a joy to a large group of friends. His paintings hang in scores of appreciative Rhode Island homes, and several notable canvases are in the Art Club's permanent collection.

Charles Walter Stetson was a young painter of twenty-two. He was then painting under the encouragement of some of the older artists; Whitaker in particular, then forty years old, felt that young Stetson would go far, and their association was warm and friendly. Stetson was destined to become a notable painter. He spent his later life in Italy where in 1904 the newly founded International Exhibition gave an entire room to his paintings. The Club has two or three good Stetsons showing his sense of beautiful color. Whitaker called Stetson "the Whistler among American painters". "I have seen him," Whitaker says, "with a palette loaded with colors while with spatula he would play with them as a musician would on the keyboard — producing often times startling revelations, as if his spirit was possessed by some old Venetian master who had returned to juggle the pigments into shades of heavenly color."

George M. Porter, the next to sign the compact, was a drawing teacher, a graduate of Massachusetts Normal Art School who had been engaged as assistant master of the Rhode Island School of Design in 1879. He taught drawing the human figure from copies and casts. His teaching methods were progressive and he ran into controversy with Headmaster Barry about the advisability of encouraging life-drawing at an early stage of a student's training. In the middle of the year Mr. Barry resigned, Mr. Porter was retained and a life class was started with a model. Two years later Mr. Porter had a class in life-drawing

and George Whitaker was engaged to teach painting in oils. Then money gave out, Porter was dismissed, the School went on without a headmaster, Porter moved away and his affiliation with the Art Club ceased.

Robert Hallworth, primarily a decorative painter, had done interesting genre. His oil *The Fiddler* was presented later to the Art Club and is often shown in the Club's permanent collection. He was an enthusiastic member of the group of founders; two years after the founding he was elected vice-president, but before the end of that year he died suddenly and the Club held a memorial exhibition. His studio was in the Woods Building at 2 College Street.

Frederick Batcheller was present at the founder's meeting — noted and successful painter of still life, a literal painter and a most skillful one. As a contemporary critic wrote, "the surface texture of his melons, peaches, strawberries and other fruit was perfect, the color rich, but with all the tone and repose of nature."

The group chose Miss Rosa Peckham to act as secretary. She was a good secretary, her records are clear, businesslike and polished. Miss Peckham lived at 59 Snow Street with her sister and parents; she also had a studio around the corner in the Hoppin Homestead Building where she painted portraits as well as water color landscapes. Two years after the founding of the Club she married George W. Danielson, the noted editor of the *Providence Journal*. She acted as club secretary for the first year only, then she was elected vice-president and remained a stalwart member for many years. Her work as a painter is hard to find.

Miss Katherine Austin was an ardent painter. Her studio was in her Congdon Street home and it was the center of a group who used to meet and study under her guidance. In her class was John Aldrich who remembers well the good times the young painters had in those classes.

Miss Eleanor W. Talbot was another of the sixteen founders

who changed her name very soon. She married Mr. Arba Dike Smith, business man, who signed the Club compact two weeks after Miss Talbot. They were both amateur painters though their work is today hard to find. A small landscape in oil by Arba Dike Smith showed up at a dealer's in 1946 and is in W. Alden Brown's collection of Rhode Island painters.

As to the other members of the founding group, Mrs. Belcher painted portraits, Miss Chase and Henry Field painted in oils. Although they were hardly professionals, they were at all events good citizens and were behind a movement they believed in.

Two or three other persons had been actively interested although they were not present at preliminary meetings. William B. Weeden, who was to succeed Lincoln as the Club's president, stood high in the community; he was a substantial mill owner and was to become the author of two notable histories: his *Economic and Social History of New England* was published in 1890 and his *Early Rhode Island* in 1910.

Isaac Comstock Bates was a strong man on the Club's first Executive Committee. His packing firm of Comstock & Co. on Canal Street was famous; he was well-to-do, he was a leader in many civic projects, he was a patron of art and he loved the Art Club. As one of his younger fellow-members, George Parker Winship, once wrote:

"To Mr. Bates the Club owed more than any single member ever knew, with the possible exception of his intimate friend and only rival in service to the Club, Sydney R. Burleigh. Mr. Bates not only looked after many of the important early exhibitions, but he was accustomed to pay out of his own pocket the heavy charges for getting valuable paintings sent to other cities, and his frequent purchases made artists from away ready to contribute to the Providence exhibitions. The younger members of the Club who remember him as the unfailing source of the warmth about the Club fireplaces, and as the shrewd kindly mentor whenever trouble threatened, little realized how hard he had worked in the days of small things to make the Club a powerful influence in the Community." ⁽¹⁾

⁽¹⁾ G. P. Winship in the *Providence Magazine*, Feb. 1914.

Sydney Burleigh was not in on the organizing of the Club for the reason that he and Mrs. Burleigh were in Europe at the time. Mr. Burleigh had been influential in the preliminary discussions and when he returned late in the fall of 1880 he at once joined the Club and was put on the Executive Committee. Thus began the affiliation that was so strong and helpful for a half century of the Club's life.

Mr. Bates' devotion to the Art Club lasted up to his death in the winter of 1912-13. He was a generous friend to the painters. He had a storeroom full of canvases; he was constantly buying at the Club exhibitions, and his taste and judgment ranked as high as his loyalty to the artists. Bates and Burleigh were boon companions. When automobiles came along in the early 1900s they would explore the Rhode Island country side in Bates' Packard; Burleigh would sketch, and Bates would just enjoy it. Mr. Burleigh once told me that one afternoon out Smithfield way they passed an old stone chimney standing alone in a cellar hole where an ancient farm house had burned or collapsed. The big kitchen fire place had a huge brick oven. Bates said it would be too bad to have that handsome old chimney pulled down. They stopped at the house nearby where the farmer apparently now lived and Bates bought the chimney for \$15 for as long as it would stand.

Mr. Bates showed me his storeroom gallery on Canal Street one day and gave me a sweet little Stetson landscape. He said he got a double enjoyment out of buying a picture or two from the exhibitions as they came along and passing them on to friends who would really like them. (G.L.M.)

GROWING PAINS

THE STORY of the struggle to put the new Club on its feet comes from Miss Rosa Peckham's well-kept secretary's book. It is a story of enthusiasm and hard work—and the ladies were well up in the front ranks. The group met the next week after the founding and again the week after that at Miss Lottie Dailey's home at 97 Bowen Street. They drew in some twenty other enthusiastic persons and all together proceeded out into the byways to get a good round membership. They discussed and adopted a constitution, prepared by artist Hallworth. They looked around for rooms. Mr. Porter of the School of Design made a proposal that the new Club should use the School's rooms in Hoppin Homestead Building, "all expenses to be covered by an annual membership fee of \$3.00, thus making members of the Art Club members of the School of Design. The Club is thus invited to join the School to get its benefits in the way of rooms." John Nelson Arnold the artist objected, declaring that "the Art Club would thus become secondary, whereupon Mr. Porter argued that the Club should have rooms so as not to fall into the error of the Boston Art Club which came near disbanding on account of meeting in studios."

So the group appointed a committee to consult the School and report, — Mr. Whitaker, Mr. Arnold and Miss Peckham. They also appointed Mr. Bannister to see on what terms rooms elsewhere could be obtained. The next week the committee reported that it had conferred with the management of the School of Design, and Miss Peckham's minutes simply say that the committee was discharged with a vote of thanks. No further

word ever appears as to joining the School of Design for the sake of getting rooms.

These three preliminary meetings of the founders wound up with a plan to launch the new club with a public gathering. The group decided to hold that meeting in acceptance of "an invitation to meet at the Ladies' Studio from Miss Arnold, President."

What the "Ladies' Studio" was does not show in the records. Miss Arnold was evidently Miss Mary E. Arnold, the water color painter, but what she was president of does not appear. Had a group of painting ladies organized themselves as an association that had a president and a studio to work and entertain in?

At all events "the Ladies" staged the March twelfth meeting in their "Studio". Invitations had been issued by a committee and "a large number" of persons were present. It is clear that the founding group had worked like beavers in the three weeks since the first meeting. On the compact had been added the signatures of new recruits by the dozen, and other prospective supporters had been urged to come to the launching.

President Lincoln gave an address, Secretary Rosa Peckham read the constitution and recess was called "for signing for membership, — initiation fee \$1.00". At the close of the recess members numbered one hundred and twelve, forty-eight of whom were ladies. About a fourth of the members were painters and sculptors.

A vote of thanks was tendered to the ladies "for their hospitality in inviting the Club to meet at the Studio".

Also a vote of thanks was given Mr. Rein, "to whom the ladies were indebted in the beginning for admission to the full privileges of the Providence Art Club."

Next day's *Providence Journal* proclaimed to the world that—

The harmonious impulses which brought the company together seemed in unison with the soft light of the multitude of waxen tapers that illuminated the scene; the fragrance of flowers and the presence of the fair hostesses themselves, lent a charm to the auspicious opening, which will be long remembered . . .

The Art Club accordingly may now be considered as successfully inaugurated, and we shall hopefully await the results of this association.

This warm bit of newspaper reporting serves to show how the Club's missionary efforts to cultivate a taste for the beautiful in a utilitarian community⁽¹⁾ had gotten prompt results at least in the case of a newspaper reporter.

A happy spirit of determination prevailed; the Club was now fully organized, the State granted it a charter, support was assured by a membership of well over a hundred substantial men and women of the community, about a quarter of the members were active painters, the public was interested, the press favorable — the set-up was sound. Ahead lay the hard work and sustained enthusiasm that would be needed to carry on the mission of art culture in a "utilitarian community." It was clear enough — there must be a succession of art exhibitions, painters and public must have a common meeting place, and the Club must have a place for its members to gather for social evenings.

There was in 1880 an institution known as the Rhode Island Society for the Encouragement of Domestic Industry. It had been a going concern for sixty years — it gave fairs and exhibitions and awarded prizes for agricultural products and manufactures. Its headquarters were in the Hoppin Homestead Building and it was willing to rent its rooms to the new Art Club for \$3 an evening. As a temporary arrangement this looked good to the Executive Committee because next door on the same floor was the hall of the School of Design and the hall was available for the exhibition of pictures. So the committee decided "to rent for the present the rooms of the R. I. Society for the Encouragement of Domestic Industry at \$3 per evening and to hold the exhibition in the hall of the School of Design unless the

⁽¹⁾ The phrase later used by President Pegram was: "a truly missionary work, that of cultivating in a utilitarian community a taste for the beautiful and a desire to aid and elevate that cultivation and taste."

Society [Club?] had permanent rooms before that time." The first exhibition date was set for May 11th, a committee was appointed to judge and hang the pictures and four ladies were delegated to act as a committee on entertainment. Architect Carpenter was authorized to attend to "the putting in of gas pipes to the exhibition room."

It was an important event, that first May picture exhibition "of contemporary Art in the State of Rhode Island." The Governor and the Secretary of State were invited, also the Mayor and the editorial staffs of the two newspapers, the *Journal* and the *Press*. (The Governor was Alfred H. Littlefield, the Secretary of State was Joshua M. Addeman, and the Mayor of Providence was Thomas A. Doyle. The head of the *Journal* was George W. Danielson, and Z. L. White was editor of the *Press*.)

Sixty-four artists submitted paintings and sculpture. (The names of the artists are given in Appendix C). Catalogs were printed to be sold at ten cents each and two hundred fifty tickets of admission were ordered — it was hoped that the public would pay 25 cents to come.

It was a success. The people of Providence came, admired, and some bought pictures. The newspapers were kind.

Both the artists and the laymen were gratified by the public approval. They voted to continue the exhibition for a third week and concurred that "Miss Doyle be invited to exhibit the pictures to the High School girls." (On the compact of the founders you will find Miss Doyle's name in a distinguished group — William B. Weeden, Gov. Royal C. Taft, Senator Nelson W. Aldrich, and other substantial Rhode Islanders who had promptly mailed their applications to join the Club. Sarah E. Doyle, sister of Mayor Doyle, was principal of the Providence Girls' High School for many years; she was one of the most public spirited and best beloved teachers the State ever had.)

Confident now of its success the Club wrestled with the problem of finding a home. Mr. Hallworth advocated room 18 in the Hoppin Homestead; Mr. Pitman reported that a new

building was up at the corner of Union and Westminster Streets in which "the Club could have good quarters — two ante-rooms and a sky-lighted hall for \$350 per annum." These did not prove acceptable and at the October quarterly meeting President Lincoln told the members of the difficulty of finding rooms for the Club, combined with a gallery for exhibitions. Rooms for the social meetings could easily be procured, and it was the intention of the Executive Committee to secure such at once; he hoped then to be able to offer some entertainments to the Club in the way of lectures, pictures, discussions, etc.

Isaac Bates brought a suggestion to the November meeting. He had visited rooms in the Breck Building on North Main Street, where the whole third floor could be rented for \$500 a year, or \$350 for the two front rooms and one small room. Mr. Breck would lease for three years with permission to the Club to make changes, throwing the two front rooms into one at its own expense. Estimated cost of the alterations ran up to \$700.

The Committee voted to take the whole floor — and two days later, November 5, they held their meeting there. The next week they ordered gas fixtures, decided on the "color of the walls," and approved the engagement of carpenters and painters. Miss Peckham's record carries an air of pride, as if she was saying — At last we have our own headquarters:

Meeting of the Executive Committee 7-½ p.m. Present Messrs. Lincoln, Whitaker, Bates, Bannister, Hallworth and Miss Peckham. The meeting was held in the rooms of the Providence Art Club which comprised the whole third floor of Breck Block on North Main Street at a rental of \$500 per annum. The gas fittings were inspected and approved. It was voted to carry the color on the walls up to the ceiling, provided it could be done at a cost not exceeding \$5 . . . Decided to procure a table ten feet long for the Reading Room, 18 chairs and 6 settees.

The Breck Building was at 35 North Main Street, at the foot of Waterman where the trolley entrance is now. It was a block three stories high. On the street floor was Breck's trunk and luggage shop, and on the second floor Swan Point Cemetery had its office.

A grand opening of the new quarters was held on Thursday evening, December 2. The freshly painted walls were hung with pictures brought in by the members. There was music. The *Press* next day remarked that the reception of the Art Club in its new rooms proved a delightful occasion for their members and friends. And the *Journal* said that the exhibition "confirms the promise of the first and gives assurance of permanent success."

Sydney Burleigh, just returned from Europe, was there and was promptly appointed to the Executive Committee — where he stayed most of the time for the next fifty years.

Thus in a twelve-month the Art Club had gotten itself organized and attracted members numbering now over two hundred, had moved into acceptable quarters with its own gallery, had won patronage for its artists and was well on its way with the pleasant task of raising the community's art culture.

No sooner was the Club settled in its third-floor rooms than the members plunged into a succession of social evenings; they rented a piano and gave musicales, they listened to talks on Art in the Middle Ages, on Raphael, on Jean Francois Millet (Whitaker had known him in France), and on Truth in Art by a Finnish woman artist. They mingled music with their lectures; the Renaissance was accompanied by Mendelssohn sonatas, Millet had songs by Miss Susan Mackay, while for Truth in Art they had a trio.

The big event of this second year was the Club's loan exhibition staged in February, 1881. A surprising gallery-full of masters came from private collections of the people of Providence. One hundred and twelve canvases were hung — among them Troyon, Millet, Wyant, Vernet, William M. Chase and Winslow Homer. Invited guests at the opening night included the Governor and Lieutenant-Governor with their personal staff, and the Mayor and Aldermen of the City. During the two weeks, fifteen hundred people visited the show, and seven hundred twenty of these paid 25c each to see the exhibition.

The large public attendance was gratifying indeed. But when we find the notation in the Club's record book that at the April exhibition of paintings by its own painters "over five thousand" came to view the pictures, we suspect it was a round figure perhaps on the liberal side. However, during that week the Club admitted thirty-seven new members, and it is clear enough that the community was deeply interested.

There is no doubt that Providence people of the 1880s were buying pictures rather freely. It was the fashion to hang oils and water colors in abundance in all the rooms of one's house, many persons collected paintings because they enjoyed owning a collection, and the day when modern inexpensive color prints attractively reproduced would be easily available in print shops was far off. Even so the professional painter's path was uphill. Artist John Arnold tells about the advice James Sullivan Lincoln gave him in 1854, when Lincoln's portrait painting was prospering. Arnold asked Lincoln to take him on as a pupil. Lincoln told him he didn't take pupils and "gave me some good advice, saying that as I had a good trade (jewelry engraving) I had better stick to it unless I had money enough to support myself for a number of years . . . The advice he gave me I have given to many since. It was wise, kind and judicious . . . No one knew better than he, the struggles and heartaches a young artist has to endure, who wrestles with poverty and the difficulties of his profession."

The artists of 1880 and the friends of the artists and perhaps the whole "utilitarian community" had great hopes for the Art Club; it would work both ways — to cultivate culture and to cultivate sales to help the pocketbooks of the painters.

THE PAINTER AND THE CRITIC

The *Providence Journal* in May of 1880 apparently regarded the first exhibition of the new Art Club as an event of considerable importance, for it ran a series of nine critical articles total-

ing some four to five columns. The articles were signed "S" and it was an open secret that Charles Walt. Stetson was the author.

To the reader of today, exposed to the idiom of the modern reviewer trying to shed intelligence among a public groping for an understanding of "contemporary art," these criticisms of 1880 are lucid, discerning and courteous. But apparently, to quote from a private note written by a contemporary club member, "they created considerable commotion and hard feeling among some artists." Someone who signed himself "Vale" wrote a sharp counter attack in the *Providence Evening Telegram*.

"This poetic dreamer," he wrote, "is not satisfied with the handiwork of the Creator but wants to infuse more poetry, more idealism into the representation of what is beautiful in Nature . . . 'Remove the beam from thine own eye'. One of his [Stetson's] pictures especially, entitled 'A poetess reciting verses to the twilight moon', is about as bad as anything I ever saw, both in drawing and color — a tall gaunt-looking figure robed in a dingy blue mantle with some kind of a musical instrument in her hands, a sort of cross between a banjo and a Chinese fiddle, with a complexion of mahogany, and limbs of such length that if it were increased to the size of life the female would surely be seventeen feet high and the whole surrounded by what seems to be a lot of scrub oaks or huckleberry bushes. Just such a picture as these long-haired poetic idealists like to indulge in . . .

"It is no use talking there is a terrible lot of bosh about these high-toned ideas in both music and art, . . . the picture that presents to me faithfully nature as she is, with her own bright, living colors, . . . is the picture for me."

Poor Stetson was really stung; in his next *Journal* article he wrote:

"We have not only been accused of undue severity, but have been openly and privately attacked with utterances most distasteful and slanderous, . . . that we have been bribed by interested parties to misrepresent some of the exhibited works, hoping thereby to prevent the sale thereof. Such a statement is far more unjust to the artists who are accused of bribery, than it is to us . . . We cannot retract one whit. That which seemed severity was but earnest desire to exalt the profession and art of this city, and to see senseless, art-killing indiscriminate laudation forever slain."

This tempest, centered on that innocent first exhibition of a new art club, blew over without any apparent damage. The Club went steadily on its way — to have succeeding years of

exhibitions and columns of criticism, and plenty of honest differences of opinion over the paintings hanging on the gallery walls. Stetson's discerning nine articles served their purpose, they excited the interest of the community and made people think a little deeper and study the gallery's offerings a little less perfunctorily. What more could a critic hope for?

TO MOVE OR TO STAY?

The Club was only two years old when it began to feel that it had outgrown its clothes. At the April 1882 meeting Isaac Bates gave his opinion that the Breck Block quarters were no longer adequate. Whereupon Sydney Burleigh moved "that the Treasurer be authorized to give the owners of the building notice of intention to quit, and to give this notice prior to next quarter day."

What became of this notice to quit? Apparently it turned out to be a gentle stick over landlord Breck's head. The Club didn't quit, as a matter of fact it had nowhere to go. Instead, the rooms were done over and we suspect that the landlord paid for it, as we find no "doing over" items in the treasurer's record. Incidentally, the landlord dropped the rent a hundred dollars.

The rooms were ready in November and the secretary duly noted the occasion: "The Club rooms, having been thoroughly repaired and renovated during the summer months, were opened to the members and their guests by a kettledrum."⁽¹⁾

In that fall of 1882 a sad accident took the life of Vice President Robert E. Hallworth. He left a family in moderate circumstances, and the Club held a benefit exhibition, the proceeds of which should go to the Hallworth children. Fellow artists contributed forty-five pictures.

⁽¹⁾ The Club staged several kettledrums during its early years. About this same period of the 1880s the School of Design minutes also recorded "School kettledrums". The old term has almost been forgotten. Kettledrums were a sort of glorified tea party — according to Webster the name was originally applied to social parties in India where drumheads served as tables.

The rooms in Breck's Block were a busy place all the winter season of 1883. The Sketch Class was started on its long career; it was under the leadership of Burleigh and Stetson, and artists and laymen joined it on payment of one dollar. Living models were engaged and the Club appropriated funds to pay the expenses. It met three times a week, sometimes in the afternoon and sometimes evenings. Professor Appleton later spoke of it warmly; its purpose he said had been "to afford a convenient opportunity of sketching from the living model by daylight and gaslight; it is considered a very important adjunct of the main society and it has been well attended by members of the Club."

Once a week on Wednesday evenings a group of members got together for what they called "Paint and Clay Parties". These parties lasted two hours and everybody did what he chose—oils, water colors, drawings, modeling—it was a combination of work and fun designed to warm the friendliness of lay and artist members by getting them together in a common pursuit.

There were evening lectures and musicales. Mr. William B. Weeden brought his collection of autotypes and gave a paper, "The Art of the 16th Century." Professor William T. Harris of Concord, Massachusetts, lectured on "Studies of Some Masterpieces" with stereopticon views. (Dr. Harris had been Minister at the Central Congregational Church when it was on Benefit Street in the two-towered building later made into the School of Design Memorial Hall.) There were three concerts by local talent: John H. Mason was pianist and Earl Philip Mason, later president of the Club, was violinist.

Nine hundred and five persons attended the fourth annual exhibition. (This sounds like a real count.) Some people criticised because there were more out-of-state exhibitors than local ones—thirty-five against thirty. It closed with a kettledrum, and sandwiches were served on "wooden plates called 'roundels' decorated by artists of the Club."

Throughout that winter they continued exhibitions and the public came and paid its twenty-five cents. At one of the shows, fifty-eight painters hung and the gate receipts, unusually good, came to \$66. How many sales were made at each exhibition does not often appear in the records; a notation occasionally says, "several pictures sold."

FINANCIAL AMBITIONS

The Club ended its third year with funds on hand of \$13.08. Its third-floor gallery was not very desirable and they had no cash to spend on new quarters, but they had a clear mission and courage. Professor John Howard Appleton, the noted head of the chemistry department at Brown, was elected President in January 1883. He had high aims for the Art Club, his financial sense was strong, and he urged his plans with fluency and charm. The \$6 dues had been supplemented in a modest way by the admission to exhibitions, by the sale of catalogs, and by commissions on sales of pictures. There was some income from renting the gallery; and Stetson and Sydney Burleigh rented the small room off the gallery for a studio. But simply to pay running expenses was not a satisfactory goal; there was a feeling that the Club, young as it was, was worthy of a better home and a more adequate gallery. Operating on a shoe-string never appealed to Professor Appleton and he kept urging that they must have money in the bank. He proposed that the Club start a capital fund in the savings bank, in charge of trustees with instructions that "neither the capital sum or its accumulation or interest shall be in any way expended except by expressed direction of the Club given at its annual meeting, and then only after notice of such proposed appropriation having been given at the quarterly meeting next preceding."

The Club had at the moment only \$15 on hand so the treasurer was to start the fund by transferring \$100 "as soon as it can properly be done." Then he was to pay over to the trustees all

initiations and dues paid by new members during the first year of their membership.

This plan for compulsory saving struck the members as a good thing, there would be a little less money to spend for running expenses, but they would gradually acquire a nest egg. The plan was adopted.

Three months later Professor Appleton made another suggestion — an initiation fee of \$15. This was adopted.

Then he dropped one more bomb which didn't explode. He moved that the dues be raised from \$6 to \$10. There was plenty of discussion; it was one thing to make new members pay well to get in, to raise dues on old members was another. Action was postponed "to be taken up next year."

While this money problem was being thrashed out a real calamity overtook the bank account. In October (1884) Treasurer Albert L. Calder reported "that Messrs. Clinton R. Weeden & Co., bankers, with whom the funds of the Club were deposited, had failed, and that a temporary financial embarrassment had ensued in consequence; there was only \$62.00 in the treasury at present." There were bills to pay. The embarrassed funds came to \$303.46. After debate a small group of board members put their hands in their pockets and loaned to the Club the amount of the tied-up bank account, and they did not ask to be paid back.

Lawyer John C. Pegram was elected President at the January meeting of 1885. Professor Appleton promptly moved that the annual tax be \$10, but the vote was against it. Then Professor Appleton moved that the Executive Committee "are hereby instructed to recover the arrears of taxes due the Club from Delinquent Members and make a report to the April meeting." This was passed. In April the "Delinquent Tax Payers" were reported on; most had paid their arrears, there were "very few to be dealt with according to the Constitution." Still, out of two hundred fifty-two members the taxes of seventy-three remained unpaid — "very few" perhaps from the point of view of 1885.

By the next February (1886) finances were decidedly more cheerful, there was \$640 in the checking account and over \$700 in the Capital Fund, and the treasurer was "authorized to use his judgment in the remission of taxes for one or more years in those cases of members who were in arrears for several years."

The time seemed ripe for serious consideration of better quarters. There had been complaints — and dreams. Back in 1883 Mr. Willson of Stone & Carpenter, architects, had laid plans for a club house before the Executive Committee; these were politely examined, discussed, and pigeon-holed. Some months later a "committee on procuring new quarters for the Club" reported.

This committee report proved to be one of the inspiring documents of the Club's history. It was signed by Appleton, Bates, Nickerson and Burleigh. In its graceful lines the prosperous Art Club of today may sense the vision and spirit that spoke from the depths of a business depression, with a slender club treasury of \$168.15 in checking account and \$50 in the savings bank — still declaring that "the time is not far distant when we may hope to see the Art Club occupying a substantial and appropriate building of its own," and urging its men and women "not to be satisfied with any moderate attainments." Here is part of the Appleton report:

We are of the opinion that the time is not far distant when we may hope to see the Art Club occupying a substantial and appropriate building of its own. The steady growth of the city of Providence, both in population and in wealth, taken together with its recognized refinement and cultivation, must, ere long, place it in a position where the taste and generosity of some of its citizens will provide for it a substantial gallery of art.

We believe, therefore, that it is both desirable and proper to carefully consider, beforehand, what general form such an art building should assume, and then to take such measures as seem best calculated to lead to the realization of this plan.

We are decidedly of the opinion that the magnitude of these views ought not to excite either doubt or ridicule, for while we admit that it is not easy to see from what sources the Art Club could hope to receive the gift of a substantial building, or the money requisite to erect one, we do not forget that

public benefactions often, and perhaps we may safely say, generally, come from unexpected sources. Examples in illustration, of this statement will probably occur to most persons.

While the past history of the city of Providence is full of examples of splendid gifts from individuals to public institutions, and while we have no doubt that our various organizations for charitable, literary, and similar purposes will not fail in the future to have cause for further gratitude to liberal citizens, we do not remember many considerable gifts for purposes connected with the cultivation of the fine arts. But they will come hereafter; and we hope and believe that this Club may yet become indebted to some person or persons who, quite unexpectedly to the general public, have in their own hearts devised liberal things, which shall lift their names from the quiet respect of their neighbors and friends, into the admiration and gratitude of all their fellow-citizens, even for generations to come.

With these principles in view, we take the liberty of outlining to the Club our views as to the future course with respect to its rooms:

First, we believe that during the present business depression, and until the number of members is considerably larger, it will be better to retain the rooms we now occupy.

Second, we think it may prove desirable, at some future time, to move into other, more commodious, *hired* quarters.

Third, we believe it to be proper for the Club to keep steadily in mind the hope of obtaining, as the gift of an individual, or from the subscriptions of many persons, a substantial building, made from nearly or completely fire-proof materials. The building should contain galleries suitable both for the permanent preservation of works of art which the Club may acquire, and also for such annual exhibitions as it may hold. Of course, it should also afford rooms for the necessary official business of the Club, and others for such social entertainments as may be deemed desirable.

In conclusion, we urge the Club not to be satisfied with any moderate attainments, but to take far-sighted, hopeful views. Let us prepare for and strive to attain a position which shall command the respect of all our citizens. Our Club ought to be one which not only should afford pleasure, but more — it should exercise a permanently refining, educating and ennobling influence on the community in which it is placed.

THE MOVE TO THOMAS STREET

For nearly two more years the Club pondered over its committee's "far-sighted hopeful views" and kept on adding to its

nest egg. In the fall of '85 Mr. Pegram called a special Club meeting at the office of Swan Point Cemetery on the floor below the club rooms. He told the members that he had recently been informed that the three-story brick house on Thomas Street, known as the Obadiah Brown House and owned by Hiram H. Thomas, Esq., was to let for a term of years and could be procured at the nominal annual rental of \$300 provided the Club made such alterations as were necessary. The alterations would be comparatively simple, the plan being to retain the first floor and make the upper two floors into one large room for a gallery, lighted from the top. He himself was much in favor of the plan and hoped that the members of the Club would express their opinions in the matter.

He called on Treasurer Nickerson, as a practicing architect, to explain some plans which he had prepared showing the necessary alterations. These consisted of "changing the entrance now on the west side gangway to the front on Thomas Street, making a vestibule and hall with new staircase on the west side of the hall. The rooms on the ground floor would consist of a vestibule, hall, reading room, dressing room, store room and committee room. The lower story had a stud of only 7' 8", consequently the staircase would be short and easy. Above the first floor he proposed to throw the entire building into one large room to be used as gallery with a staircase on the left side and lighted by skylights from the top, thus giving the entire wall space for exhibition purposes. This would give a room about 28' x 48' 6" and 15' high — the present gallery (Breck Building) being about 34 feet square."

The estimate of probable expense for repairs and alterations, Mr. Nickerson stated to be about \$1700 which, with \$300 for extras and necessary furnishings, would make the total expense about \$2000.

After a general discussion the members authorized the President to appoint a committee with power to act; Mr. Pegram appointed Messrs. Bates, Nickerson and Burleigh.

The next step was to get the money. The President expressed his own feeling that the Capital Fund should not be touched. (It was now \$814.52.) The Board divided among themselves the list of members and agreed that each solicit personally those on his list. A circular was mailed to the two hundred forty members, declaring that "it is proposed to raise \$2500 if possible, by voluntary contribution by the Club's members." Three days later the Board members reported \$1030 in subscriptions for the new building, and President Pegram said he had "given legal notice to the landlord to quit."

The first meeting held in the new Club House on Thomas Street was a meeting of the Board at 7:40 p.m. and half an hour later the Annual Club Meeting was held. The date was January 5, 1887. President Pegram made a report that was received with much applause. Past-President Appleton made a speech. He referred with great pleasure to the "visible progress and considered it entirely due to the arduous labors of the President, John Pegram, and those connected with the management of the Club. He desired also to express his gratification at the increase in the Capital Fund, (now \$1204.52), and his special pleasure that it had not been found necessary to infringe upon it in the necessarily large outlay required by the repairs in the new house."

Money raised for the building fund had been enough to pay for the alterations, \$2757.89.

The Board Members had done most of the collecting; this was their report:

Pegram	\$225.00	E. A. Greene	\$165.00
Bates	465.00	P. Greene	195.00
Burleigh	115.00	Mason	225.00
Collins	180.00	Stetson	296.00
Mrs. DeMunn	350.00	Temple	145.00
Dorrance	105.00	Miss Torrey	85.00

The financial history of the young club for the first half dozen years has been given here in considerable detail; it shows

how the Club wrestled with the problems of making both ends meet, of putting away a nest egg for future use, and finally of acquiring a suitable club house without going into debt. The Art Club of today owes much to the toil and thrift of its early partners.

While the members were struggling with finances and landlords they had relaxed no whit in their art and cultural program. Up to the last day in the Breck Building rooms was held an uninterrupted series of exhibitions. The Board said goodbye to the old rooms by appropriating \$50 to the Sketch Class and by deciding on a suitable exhibition to open the new house: "Rhode Island Artists from Colonial Times of Smybert and Gilbert Stuart to the Present Day."

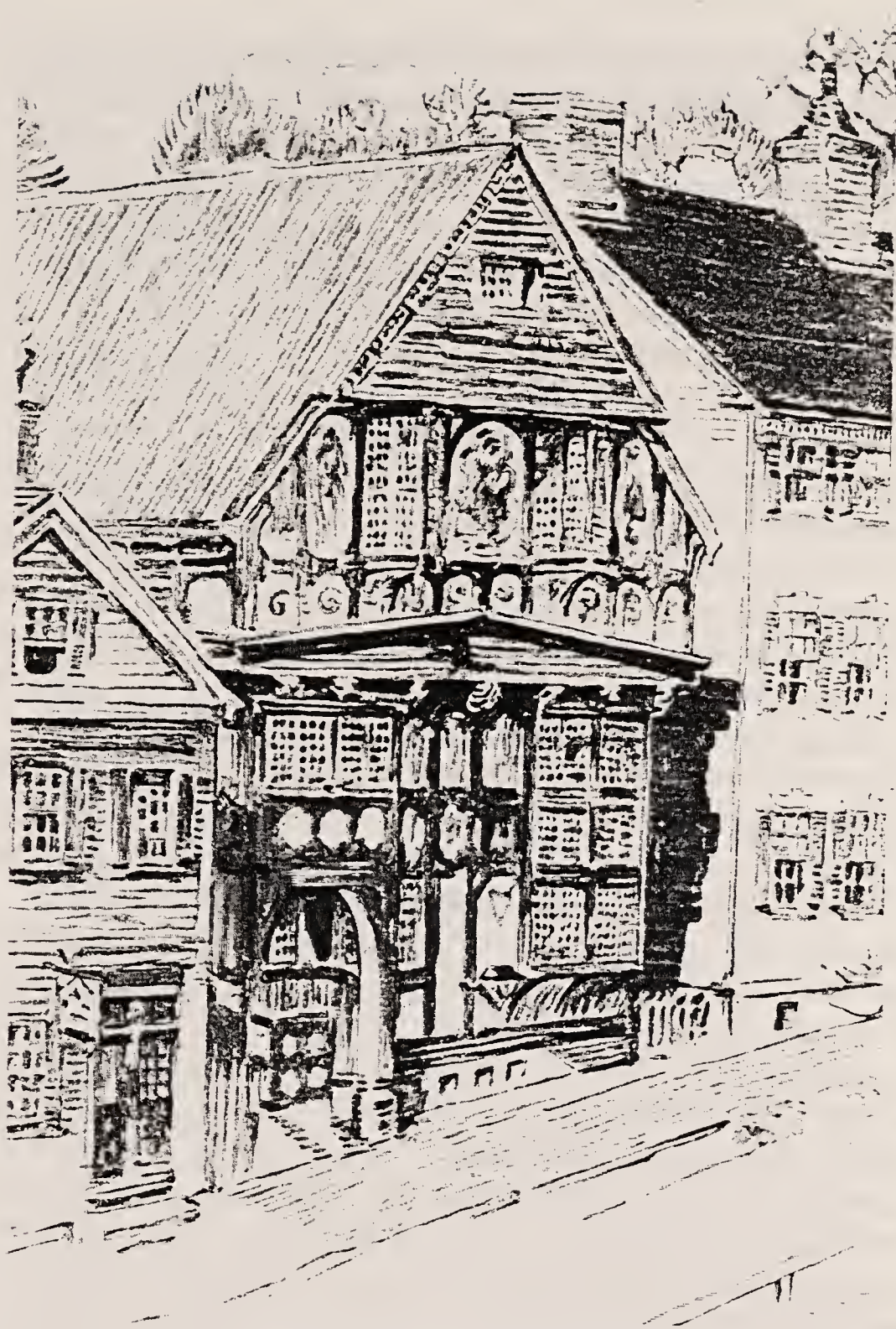
THE FLEUR DE LIS STUDIO

SOMETHING HAPPENED in 1885 that gave everybody in the Club a thrill. Across the Meeting House yard from the Breck Block club rooms they saw young Sydney Richmond Burleigh, their fellow-member painter, busy building himself a studio building. The Fleur de Lis, he called it.

With him were two young friends, John G. Aldrich and the artist Charles Walt. Stetson. The present survivor of the three, Mr. Aldrich, has vivid recollections of the building of the studio. And Mrs. Burleigh, now in her ninety-sixth year, tells many cheery anecdotes about the affair. She describes the pungent remarks she heard from groups of interested spectators watching the building go up. The old Gorham silver factory was then on North Main Street facing the foot of Thomas. Noon brought a crowd of workers across the street into the Meeting House yard to observe and to pass vocal and uninhibited judgment on the Burleigh doings.

The whole city was interested and many were stirred, beholding a symbol of something vaguely important. The carved beams and the plaster reliefs of this quaint building were fascinating indeed, but beyond that the very fact that anyone should build a studio building for painters was startling. The new structure was more than an ordinary business venture, it was a public monument — a symbol of the progress the community had made in its flowering art culture, and a declaration of faith by the painters, faith in the importance of their painting and of their place in the life of the city.

As a matter of fact the structure was a remarkable one. The



BURLEIGH'S FLEUR DE LIS STUDIO
Pencil drawing by Helen Mason Grose

The Burleigh Fleur de Lis Studio, of half-timber with carved beams and plaster paneling. Its erection in 1885 caused a stir. It stands between the Goddard House and the Deacon Edward Taylor Homestead.

façade harks back to the Norman half-timber houses of four centuries ago. Burleigh had been painting in France, and he loved it. He wanted his studio building to have an air of distinction, and to express its use as a work place for painters. He liked the motif of the fleur de lis. You can imagine the joy he had. When the timbers were all up and ready for the plaster Mr. Aldrich says the three of them did the mixing.

The story of the building has been written by Mrs. Burleigh:

THE BURLEIGH STUDIO BUILDING
by Sarah D. Burleigh

"In the spring of 1885 Mr. Burleigh leased from Joseph and Anna Eliza Carpenter the vacant lot on Thomas Street where he built his Studio. In 1908 Mr. Burleigh bought this land from the New York, New Haven & Hartford Railroad Company, when said Company had acquired it, (with adjoining property) and were building the tunnel through College Hill. Mr. Burleigh planned the Studio for his own work, and added studios on a second floor for other artists, with Stone, Carpenter and Willson as Architects, Mr. Willson doing most of the architect's work. It is built after the style of old half-timbered buildings in Chester, England, where Mr. Burleigh had been recently staying, with oak carved beams and plaster fillings, and the front decorated. The designs were his own, and the decorating work he did with two assistants, Charles Walter Stetson, and John G. Aldrich, the latter just graduated from Worcester Technology. The beams were carved before being put up, but the modelling was done from scaffolds. At the top, three figures, Painting, Sculpture, and Architecture in colored plaster, and lower down, a frieze across the front illustrating "The House that Jack built," Jack being a very good likeness of himself, were all put in while the plaster was wet, and finished at once. They have lasted without retouching these 50 years. There is, at the corner of the street floor, a panel of 'The Fleur de Lis, Fair among the Fairest.'

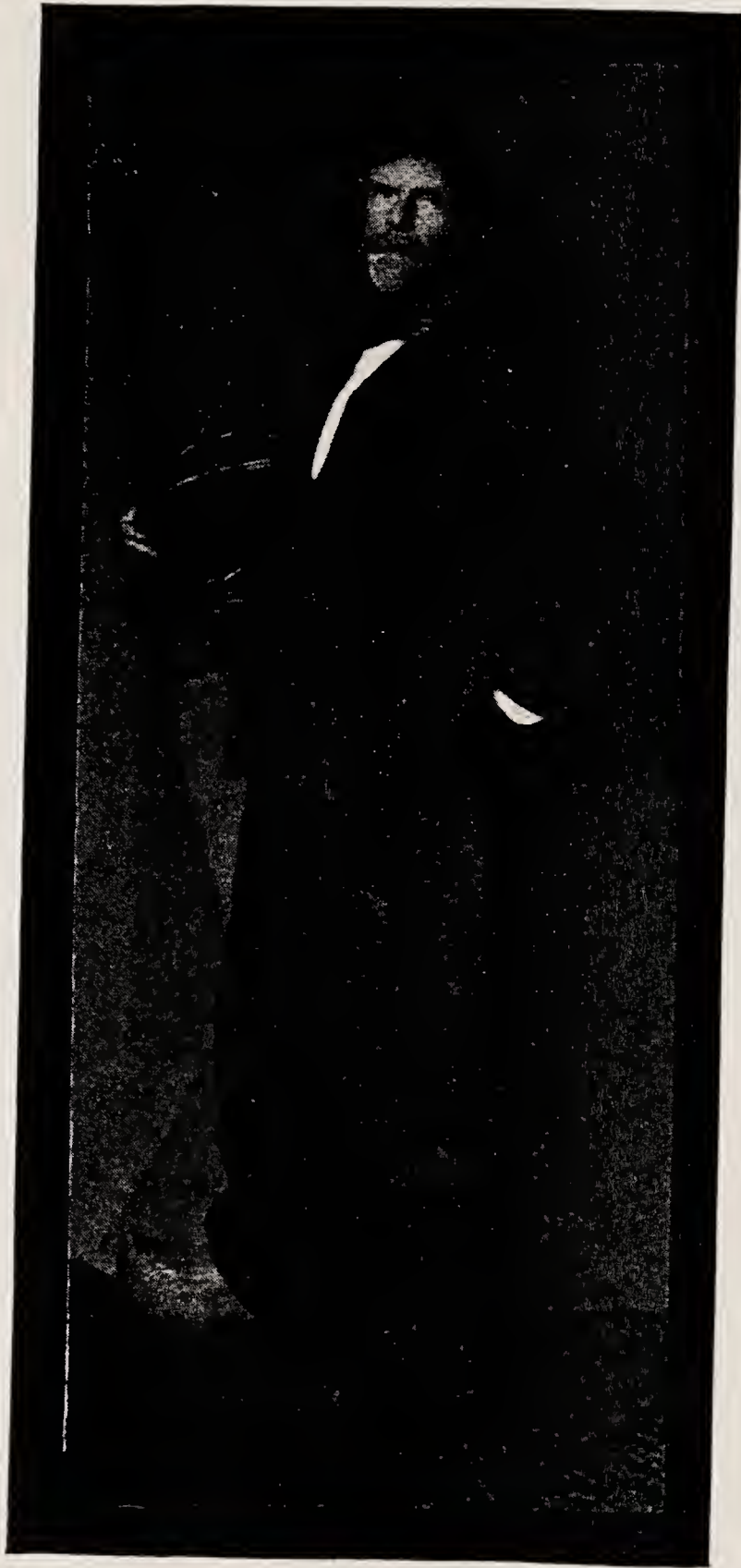
"It was no light thing to work on scaffolds and ladders for

men not used to it. During the summer there was a constant line of spectators watching every move, and at noontime, the employees of Gorham Company, then situated at the corner of North Main and Steeple Streets, came over with their dinner pails and roosted on the Baptist Church fence or sat on the curb stone to enjoy the show while eating their dinners. The remarks and criticisms were entertaining. One called to a passer-by, 'Come up here and see this house, snakes and naygurs and every dom'd thing on it!'

"Inside, the carving and modeling was all done by these three. Over the fireplace in Mr. Burleigh's studio there are old tiles from an Inn in Dordrecht, Holland, given to Mr. Burleigh by the kindly landlord who had just replaced them with modern, when he stayed there in 1879. They are set in red plaster modeled to represent some basket-woven reed dykes in Dordrecht.

"On New Year's Day 1886 the artists moved in, and kept open house for any who wished to come, and there was a crowd of friends and strangers to see the building which had aroused so much interest.

"Because these artists were called on so often for advice in house decoration, they formed the 'Art Workers Guild' which functioned for several years. There are houses here in Providence and nearby which show their handiwork. They were almost the first house decorators here. A house on Hope Street for Mr. Lyman Clapp was very elaborately done, and one at Little Compton, "The Rock" for Dr. Clarence Gardiner. The Masonic Temple on Dorrance Street was decorated and furnished by them; heavy chairs, tables, etc. made by hand in the workroom of the Fleur de Lis of western oak. Brooke Sanderson, later Art Club Steward, helped in this work. The draperies were designed by them and embroidered under their direction. When the Temple was destroyed by fire some years later, (1896) the only thing rescued was a clock made and designed by Mr. Aldrich.



SYDNEY RICHMOND BURLEIGH

"The first artists in the building besides Mr. Burleigh were Charles Walt. Stetson who had the large North Studio, and Miss M. Louise Chapin in the smaller one at the Southeast; later, Mr. Mathewson succeeded Miss Chapin and Stacy Tolman followed Mr. Stetson. A small room at the front has had several artists; at one time, Mr. Joseph Brigham made exquisite miniature studies of butterflies and insects there; Miss Abigail Cooke and Miss Gertrude Parmelee were there. It was at one time proposed to call this little room 'The Matrimonial Bureau,' so many brides left it.

"A small studio was made at the top, on the third floor, for George Whitaker, who used it the last of his life. Now Reverend J. J. Sullivan is there; Wilfred I. Duphiney is in the largest, succeeding Mr. Tolman, and Chester L. Dodge has the other room. Miss Hannah Carpenter has the small front room; Mr. Frank C. Mathewson now occupies the rooms Mr. Burleigh enjoyed from 1886 to 1931.⁽¹⁾

"Mr. Burleigh had many pupils there, at one time, a group of young architects who have later become leaders in their profession, and good water colorists.

"There have been jolly gatherings in these rooms and the spirit of the builder will linger in his beloved Fleur de Lis.

SARAH D. BURLEIGH."

The building was completed in the closing weeks of 1885; Mr. Burleigh and his tenants celebrated New Year's Day 1886 by moving in. The following March, well pleased with his Fleur de Lis, Mr. Burleigh threw a party on the night of the then important First Light Infantry Ball. Mrs. Burleigh has bright recollections about this party. Everybody who knew Mr. Burleigh, and a lot of people who didn't, flocked up from old Infantry Hall on South Main Street in their party dresses and

⁽¹⁾ Mrs. Burleigh wrote this in 1940. Frank Mathewson died in 1941 and those rooms are now leased to a triumvirate of women painters: Miss Hope Smith, Mrs. Mary Stafford Frazier and Mrs. Edith Jackson Green.

their gold braid and brass buttons. The spinet in the studio tinkled valiantly, the ladies raved over the charm of the place and the men boomed congratulations. It was a gay and happy occasion for Thomas Street.

There were five studios in the Fleur de Lis building. Burleigh had the first floor with its interesting mezzanine gallery where he used to store all sorts of interesting objects — pictures, furniture, oriental pottery, and chests full of unusual fabrics and costumes brought mostly from France and Holland.

Whitaker kept his studio for over thirty years; Stacy Tolman and Frank Mathewson were long-time tenants. Wilfred I. Duphiney has been a tenant since 1919 and Chester L. Dodge holds a record of over thirty-five years.

Think for a moment what Sydney Burleigh had done for Angell's Lane. He had anchored the art life of the city there. Before the year was out the six-year old Art Club had secured a lease of the old Obadiah Brown Brick House three doors from Burleigh. Within a very few years more the young School of Design blossomed forth in its new building across the Meeting House yard on Waterman Street. Thomas Angell, the settler, had seen the little town grow up around the Lane, his neighbors were farmers and homemade handymen. What wouldn't we give to see Tom Angell and Sydney Burleigh exchanging views as they sit together on the Meeting House steps and look across at old Angell's Lane.

MOVING INTO THE CLUBHOUSE

THE ENTHUSIASTIC young Art Club signed its lease for 11 Thomas Street in October, 1886. The century old boarding house was dirty and dingy and poorly planned for an art club, but it was going to be good when Burleigh, Nickerson and Bates got through with it. They were the committee on reconstruction and they lost no time; the minute the lease was signed they turned the old house inside out.

They bricked up the front door that opened on the driveway between it and Dodge House. They knocked out one of the street windows facing the Meeting House and replaced it with a new broad panelled front door. They ripped out the old center stairway. They sheathed Obadiah's dining room with the house shutters, making it into the Green Room, or the Governors' Room as they called it then. And they built therein a new chimney and fireplace. They knocked down all the partitions on the second floor, and on the third floor they not only took down the partitions but ripped up the floor itself, beams and all. Then they blocked up all the second and third story windows and built a big skylight where the third story had been. Thus came into being the famous gallery. The committee rested on its laurels and in January 1887 the Club moved in. The carpenters were not quite finished, but everybody was happy. The *Providence Journal* gave a column story to the event, community approval was generous, the new permanent home gave dignity and solidity to the young concern, the Art Club was an institution.

Once the Club was well settled in the new quarters, it showed symptoms of growing prosperity. Take 1887 for example, the

first year on Thomas Street. They started the year with cash on hand of \$38.11; they had in the savings bank a fund of \$1204. They were paying \$300 rent for the Club House, they had three hundred odd members, and dues were still \$6. Costs of running the establishment were low; the landlord paid the taxes, and the coal was \$6 a ton. The Sketch Class, under artists Burleigh and Stetson, had an appropriation of \$78, the cost of china and firing for the class in china painting was \$4, and modeling clay cost 80 cents. For rent of the piano they paid Steinert & Sons \$77 and they bought a sumptuous set of Racinet's *Costumes* from Harry Gregory's book shop for \$75.

Income was helped out by the 25c admission to the gallery. At the opening exhibition the gate receipts were \$21.50; the tapestry exhibition produced \$50.65; the etching exhibition, \$28.75; the exhibition of Rhode Island Artists, \$35.00; the Spring exhibition, \$65.00 plus sales commissions of \$23.95.

All in all, the first year in the new club house turned out pretty well. Sixty-nine new members were admitted and paid the \$15 initiation fee. These fees were put in the savings bank and boosted the Capital Fund to \$2286. Money for running the Club came from dues, sales' commissions, gallery tickets, and these brought in a total current income of \$1789; but the expenses used that all up except for a balance of \$11.18 with which to start the new year.

The ensuing years of steady progress fairly reflect Professor Appleton's sound and hopeful views. The annual reports tell the story of the acquisition of three houses: one by gift, one without cost by reason of the railroad's tunnel project, and one by purchase (\$15,000); bequests in cash have totalled \$11,293, and in most years the running expenses have been kept below the current receipts. As a result of all this the Club now owns its three pieces of real estate with contents free and clear and has liquid funds of a little over thirty thousand dollars against a rainy day.

AT HOME ON THOMAS STREET

THE CAREER of the Art Club from that January day in 1887 when it moved into its permanent home on Thomas Street, unfolds as something unique.

The heart of the new club house was the Gallery. In the minds of the members, both artist and lay, was a purpose to provide an attractive market place where the artists could show and sell their work. The founders had been worried greatly about finding a gallery, and when they hired the Breck rooms, two flights upstairs in an unattractive business block, everybody felt it would perhaps be a temporary experiment; the Club was new, it had no funds, its place in the city's life was uncertain — time must tell. The Obadiah Brown house on Thomas Street came as a sound solution. The gallery of their ideal was possible, for comparatively little money.

Social life for the Club was important too, support of art and the artists must come from a friendly and cultured people. "Art culture" was the objective named in the charter, and while the phrase is perhaps a little hard to define, it hit the nail on the head. The Club had a mission: to cultivate "in a utilitarian community, a taste for the beautiful and a desire to aid that cultivation and taste." President John Pegram was not afraid to say it.

With that missionary spirit in mind you will see in the unfolding events at the house on Thomas Street how well the Club kept to its traditions. The gallery proved to be the permanent center of interest, regardless of changes of fashion in picture-painting and in picture-buying. When the School of Design be-

gan to develop its great museum the Art Club gallery gave it a gracious welcome; the Club's gallery was more useful than ever as a meeting place for the Rhode Island painter and his community, and a great museum of art across the Meeting House yard could grandly supplement the smaller Club gallery where members and their friends met the painters and viewed their shows in an atmosphere uniquely intimate and friendly.

GALLERY EXHIBITIONS

The Club rooms in the Breck Building had been strictly private; people paid money to come to the exhibitions. It was, however, more than a private club; it called in the City as its guest. It had its mission to perform, as it showed when in its first year it invited Miss Doyle to bring her girls on Saturday free. The amount of money taken at the door in the early years did not often cover the expenses of the exhibition, but those admissions helped the young club materially. Furthermore, they showed the community that "art culture" was worth paying for, and the community paid gladly even if it did have to climb two flights of stairs.

The new gallery on Thomas Street was different. The Club gradually went all out for its artists and its public. The painters at first paid nominal rent, but soon they had the use of the gallery for nothing. Printed catalogs of the exhibitions were given free to everybody, and after 1888 no admission was charged to the public. Gradually all expenses of the exhibitions were paid out of general Club funds, and the gallery kept open to everybody all the year round, and now for many years the artists who hang pictures have been given, without cost to them, an opening with flowers, tea and food. Printed notices of exhibitions are mailed by the Club's office to all members and to a list of non-members. Until recently, when pictures were sold a commission of ten percent went to the Club, but in 1945 the commission was abolished and total sales passed on to the artists. Exhibits are

insured by the Club against fire and theft, and advertising is done from time to time. Awards and prizes are offered; in 1945 the Board established a new annual \$100 award for the best painting shown in the general exhibition of Rhode Island artists, and in 1946 at a "GI" Exhibition of drawings and paintings by men of the armed forces two twenty-five dollar prizes were given — one by jury award, and one by popular vote.

Thus the Club has pursued its mission with zeal and intelligence. Social functions have supplemented, not submerged, the art activities. The success of the painters in selling pictures has been a steady objective. The old Sketch Class is still held, and a laymen's class in drawing from life was added in 1944 by President Frazier. Of late years the artist members have Artists' Nights of their own, with suppers and talks about things of interest to professional painters. An unceasing flow of exhibitions is maintained of paintings, drawings, sculpture, etchings, architectural sketches, with an occasional show of handicraft, hobbies, photography, cartoons, and amateur painting. To promising students at the School of Design go each year two scholarships of one hundred dollars each: the Sydney R. Burleigh Scholarship and the Art Club Scholarship. An etching press is stationed in the Sketch Class room in the Dodge House, and in a basement room in the Club House is a complete lithography outfit — stones, press and tools.

"Picture of the Month" is the title of a succession of fresh paintings that are hung each month by turn over the fireplace in the Club's reading room. It is a sort of honor roll for work of unusual note; it dips into the paintings of all schools and fashions, of the classics and the moderns, of all sorts of mediums, periods and tastes. The exhibit is sometimes taken from the Club's portfolio, sometimes it is a recent purchase, sometimes it is from the collection of a member. Whatever it is, the "picture of the month" always interests somebody.

Also throughout the two houses the walls are hung with a variety of paintings that are changed from time to time. They

are taken from the Club collection and illustrate the work of each club generation since 1880.

Hand in hand with the Club's art activity has run a vigorous and wholesome program of social functions. The number and the quality of these Club events is nothing short of amazing. The founders of nearly seventy years ago set a high standard, and it has been kept high. If you will pore over the scrap books of the Art Club you cannot fail to be impressed with the calibre of the Members' Nights. The plan to have a series of such gatherings for all the members through each autumn and winter season was in the minds of the founders from the very start. President Lincoln said so when the first meetings were being held in borrowed rooms.

As soon as the Breck Building rooms were taken the Members' Nights began, though that name was not given them until some years later. In the first three months the members had five evenings of entertainments. This pace was too rapid to keep up, but ever since that first winter no year has passed without a high average of social events through the season for all the members — men and women, artist and lay.

To complete the picture you must remember that these functions — talks, plays, lectures and musicales — were incidental; that the exhibition and sale of paintings loomed as the chief activity, seconded by art classes, and that emphasis centered on art and art culture.

Many noted people have appeared before the members. F. Hopkinson Smith, artist, writer and engineer, came more than once; in the cabaret you can see a bit of Italian seascape done by him in oil on the burlap wall. Sol Smith Russell painted his signature near Smith's mural. Dinner parties have been held by small groups in honor of distinguished guests. One of these groups whimsically called itself the Sons of Steerage Immigrants — Hopkinson Smith, Anthony Dyer and S. Minot Pitman were among the members, and their feasts were a far cry from steerage fare. Elbert Hubbard and Hall Caine visited the Club; Hou-

dini entertained a luncheon party in the Cabaret.

A vivacious production of *Mr. Pickwick* was given before a crowded Members' Night in 1921; the cast was full of native talent and was irrepressible. *Trial by Jury* came in 1925 and a repeat performance was demanded. Percy Albee staged a handsome marionette show in 1923. Musical evenings have been numerous. A tuneful and exciting production of *Pinafore* was given first to the Friday Knights, then as a Members' Night. Each year has had its high spots.

"Saturday Afternoon Talks" have from time to time supplemented the Members' Nights. These have been devoted largely to art and literary criticism and have included addresses by well known authorities: Philip Hale of the *Boston Transcript*; Huger Elliott, Director of the School of Design; Bertrand K. Hart, Literary Editor of the *Providence Journal*; Maud Howe Elliot, author — were among the many.

In the early 1900s, the old Providence Opera House was going strong. Thither flocked everybody to see the stars of the legitimate stage. Those were the days of Olga Nethersole, Joseph Jefferson, Nazimova, Maude Adams, Frank Daniels, William Gillette, Edward Sothorn and Julia Marlowe. Sometimes the Art Club could prevail on those stars to come to Thomas Street for an afternoon reception. These were gala events; there were flowers, ushers and tea — and the ladies dressed up and the men wore "cutaways". The Nazimova reception in 1908 for example. On a carpeted dais against the gallery's east wall, in a striking costume with a deep blue Russian jacket, the stunning actress sat enthroned, while the ushers brought up and presented the members one by one with due ceremony. In the middle of the pomp and circumstance one of the enthusiastic ladies of the Club broke away from her usher, ran to the dais and dropped on her knees in dramatic adoration before Nazimova. This shattered some of the formality and apparently pleased the *Doll's House* heroine very much.

Another famous reception was held in 1923 for the English

cast of the *Beggars' Opera*. These charming people stayed in Providence for a solid week's run of the *Opera*, and played to full houses, matinees and all. At their Art Club reception everybody had a gorgeous time — some of the guests sang and the ladies of the cast were so charmingly responsive that the male members of the Club fell hard.

The Jessie Bonstelle Opera Company members were frequent visitors to the Club. Besides a formal reception for them in 1922 they made many friends who watched their later successes with satisfaction — the group included Ben Lyon, Edith Meiser, and Ann Harding.

Sydney Burleigh's studio contained chests full of costume material — peasant costumes, silk robes, jabots, jewelry. Many Art Club families had old-time dresses, bonnets and scarves treasured in attic trunks — these fascinating resources, supplemented by raids on Slocum's theatrical shop up three flights opposite the old Post Office on Weybosset Street, were explored once a year by Art Club members for a gala costume party. The artists took the Gallery in hand and converted it into wonderland settings. The invitations were elaborate works of art.

These Art Club costume parties have been among the notable social events of the City. This was particularly true in the two decades beginning with the new century. In the early 1900s there seemed to be time to devote to a gay social event like the Costume Party; the movie and the radio were not yet a major distraction. Many of the ladies knew how to sew, and the men were easily lured into donning picturesque raiment for an evening party that would be true to period and locale.

The Costume Parties have covered a wide range. Here are some of the high-spots taken from the Club's scrap books:

1911: *Italian Fete*. "Everyone attending must appear in Italian costume or costume of some other Mediterranean country."

1912: *French Market Day*. Costumes: "peasant men in smocks and straw hats, country women in aprons and caps with black or dull-colored dresses, children in afternoon frocks, soldiers, gendarmes, laborers, chauffeurs, masons, sailors, artisans, laundresses, visitors, fine ladies and gentlemen from neighboring chateaux."

1913: *A Chinese Fete*. "Chinese costumes, a Chinese juggler, Chinese music, Chinese cooking."

1915: *An English Market Day of 100 Years Ago*. "On the village green, villagers, farmers, soldiers, coachmen, grooms, travelers, huntsmen, traveling showmen, grand lords and ladies."

1916: *An Arabian Night*. "For costumes refer to the Dulac illustrations, the Lane translation with the Harvey wood-cuts, the Olcott edition with the Pogany illustrations."

1917: *A Russian Fair at Nijni Novgorod*.

1918: *Poverty Hollow Bazar* for the benefit of the Allies. Costumes: "anything old; a person appearing in a dress or costume worth more than \$5 is liable to be waylaid and robbed. Anything saleable will be accepted."

1919: *Looking Backward, A.D. 2000: A Futurist Party*. "Futurists and Modernists, let yourselves loose! The conventional in form, in color, are both taboo. Picture your wife in a purple cubicle drinking green tea from a spiral vermilion cup. Can you create a futurist golf costume, grande toilette, something smart and chic for brokers or artists? A futurist Ophelia! A modernist Hamlet! What?"

1920: *Toyland*. "Let us live once more in the good old days — when Mother Hubbard played hopscotch with Old King Cole, when Master Horner forsook his corner to romp with Mistress Muffett, when the marital infelicities of Peter the Pumpkin man were of greater moment than the League of Nations."

1921: *Carnival of Venice*.

"The renaissance is born anew
Put on your silks and jewels too,
Your cloth of gold and rich brocade
To grace Venetia's fair parade."

1922: *A Brittany Pardon*.

1923: *Biskra and the Garden of Allah*.

1924: *The Enchanted Kingdom*. "Fairies, characters from the Arabian Nights, from Indian and Chinese legends, from Wagnerian operas."

1925: *A Gilbert and Sullivan Evening*. "Dress as any character in the opera."

1926: *Spring Gambol on the Green* "with a May pole and Shepardesses galore."

The fame of the Art Club Christmas shows has spread far. These shows pack the gallery twice every December; a first performance just before Christmas is given to the Friday Knights and is repeated as a Members' Night so that the ladies may see it. Shortly prior to the show the actor members give an oc-

casional cursory glance at the author's lines, then meet in one or two mad rehearsals, declare that the show will be hopeless — and then proceed to put on an invariably competent and noteworthy performance. The stage settings are painted by the artist members from preliminary sketches done for many years by Walter Holt; earlier settings were shared by Burleigh, Dyer, Frank Mathewson, Stacy Tolman, Cyrus Farnum, Chester Dodge and Ralph Foster.



*A Stage Setting for a Christmas Show
Water color by Walter O. Holt*

Plays have been written by Club talent and have covered a wide field. In the days of Sydney Burleigh there appeared a beautiful pageant of the birth of the Christ child. Snow drifted down past the meeting house spire, candles shone in the window-panes of Angell's Lane and bearded wise men in gorgeous raiment came with their gifts to the straw-filled manger while Christmas music filled the Gallery. The stage setting of the lane in its blanket of snow was so beautifully painted by the painters' group that it was used in following years and has been carefully stored away in Dodge House attic. In lighter vein Roger Clapp invented the plot of the imminent foreclosure of an

Art Club imaginary mortgage held by a flinty hearted reprobate. This theme ran through a series of Christmas shows, with great variety of setting, scenery, heroes, villains, rabble — a South County general store with cracker barrels and red hot stove, the glittering Cove filled with shipping manned by jolly tars, woods resounding with the war-whoops of blood-thirsty Narragansetts — the Thomas Street property has almost been lost each Christmas for several years, but it is always rescued



Walter Holt's "Three Wise Bums"

in the nick of time by the hero, egged on by the clamorous applause of the Friday Knights and their ladies.

The Christmas feast that precedes the show has always been festive and satisfying. In early years it invariably began with the triumphal march up the gallery stairway, led by the stout little figure of steward Brooke Sanderson, — cook, author and handyman, — bearing aloft a huge platter with a stuffed turkey garnished with holly. For Brooke and his kindly successor, Charlie Harry, the wooden stein was passed about and always overflowed with the holiday tips of the members. In late years the wooden stein has given place to a postcard notice asking

members to signify on the reply card if the treasurer may add to their January bill one or two dollars for the Christmas fund for the Club employees.

Christmas celebrations in the gallery began early in the Club's life. At first there was no formal program — the announcements simply tacked on a fancy title, such as Christmas Eve at Café d'Anthony dans la Ruelle du Chat-qui-Pêche in the Quartier Latin, Paris (1913). These holiday feasts gradually blossomed into plays with real plots.

YE FRIDAY KNIGHTS

A classic and learned flourish ushered in the Art Club's venerable institution known now for over a half century as the Friday Knights. At a gathering in the Club House one Friday evening in January 1892 fourteen men sat around the fireplace with a package of crackers and a rack of beer. On the Board at the time were Courtlandt Dorrance, Earl Philip Mason, Doctor Knight, George Whitaker, Sydney Burleigh; there was also a group of young laymen recently out of college, — Walter Kimball, Martin Kern, Edwin C. Frost and Ned Burlingame.

They were gentlemen and scholars; here is the minute of their evening's deliberations:

"Dorrance and Marshall chosen Aediles & directed to provide suppers & occasional papers & addresses."

Three weeks later is a note in Ned Frost's handwriting, "23 Fridaye Knyghtes present."

Thus began one of the world's unique institutions. The Friday Knights have made history, nearly a thousand of them have been held and the list of topics and talks would fill a book.

Suppers before the talks were at first pretty simple; there was the large wooden stein that served to collect the coins of the Knights to pay for the beer and crackers and cheese. This stein was hewn in the Burleigh Studio and was elaborately beflowered by a pyrotechnic design done by Frank Mathewson



"Over the Hot Sands"
 - with the Secretary -
PROVIDENCE ART CLUB
 Shortcake - Crackers - Cheese
 Ginger Ale & **PUNCH**
FRIDAY NIGHT - June 27,
8 to 12 o'clock



S.O.S - For Members only.
P.S. - "Let us eat, drink, and be merry, for tomorrow we're DRY."

On the eve of prohibition's nobly conceived experiment, the Friday Knights were summoned to meet for a "Secretary's Special". The notice, done by Chester L. Dodge, carries an excellent portrait of George Lewis Cooke, the Club's faithful secretary for twenty-seven years. The date was June 27, 1919, and three days later the Club went dry and stayed so until repeal — except for the legal watery beer — which the Friday Knights did not particularly admire.

who wielded a skillful hot needle. It was the same capacious stein that used to be circulated at the Christmas Parties to collect the annual tip for the steward. No one can forget that Friday Knight Christmas Eve when the faithful Charlie Harry in white coat and broad smiles heard President Dyer play on the heart strings of the Knights by his appeal to fill the stein generously for the new baby daughter born to Charlie in his old age, urging the audience in clarion tones to "loosen up for Lucy."

The early Friday Knight gatherings gradually attracted additional men and in a few years there were so many devotees that they had to move upstairs to the gallery. This naturally led to a talk or a paper or an evening of music, and by the time the Café was instituted there was a full-fledged program of supper at six-thirty followed by entertainment in the gallery.

If you examine the scrap books that contain the post card notices of the Friday Knights you will be struck by the wide variety of the subjects and the personnel. Juggling and scientific laboratory techniques, noted explorations and imaginary burlesque travelogues, local history from Angell's Lane to South County, stories of oriental saints and New England pirates, poetry and polemics on war and peace, music by voice and all sorts of instruments — the programs make an astounding list.

Since 1890 the ladies of the Club have had their own Ladies' Advisory Board. Each year they elect their officers, arrange their afternoon programs, think up occasional desirable suggestions to make to the Board of Managers, and keep a friendly watch over the feminine prerogatives of the Club's fair sex. Each year the Board of Managers appropriate to them a sum of money to be spent as they deem best and no questions asked. The arrangement has worked well for over half a century.

The "afternoons" of the ladies have always been exceedingly high in quality and in interest; the greater number of programs have been musical ones, but there are many lectures, readings and informal talks having wide appeal, followed by a friendly session around the tea table.

ARTISTS' NIGHTS

Getting the artists together for supper and a talk on painting or whatnot was a project which began in 1926 and developed into the present Artists' Nights, held on alternate Friday evenings when the Friday Knights do not use the gallery. Subjects discussed pertain chiefly to painting, drawing, etching, modeling and kindred topics of particular appeal to the artist group. From time to time lay members are made welcome in these group gatherings.

On the walls of the hall and stairway of Dodge House hang a group of portraits of the Club's presidents. The collection is complete except for Presidents Weeden, Hall, Farnum, Frazier and Byrnes. Many of the portraits are notable and they form a varied and interesting group. The list follows:

JAMES SULLIVAN LINCOLN, President 1880-1881

Oil Portrait painted by himself, (1882)

Bronze bust by Apollonj (1888, subscribed by members, \$468.)

WILLIAM BABCOCK WEEDEN, President 1882

No Portrait

JOHN HOWARD APPLETON, 1883-1884

Oil portrait by Hugo Breul

JOHN COMBE PEGRAM, 1885-1891

Oil portrait by Charles Walt. Stetson

Lithograph full-length drawing by Sydney Burleigh

GEORGE MOULTON CARPENTER, 1892-1893

Oil portrait by Hugo Breul

EARL PHILIP MASON, 1894-1898

Oil portrait by Hugo Breul

HOWARD LEE CLARK, 1899-1901

Oil portrait by Stacy Tolman

EDWARD BALCH KNIGHT, 1902-1904

Oil Portrait by Kleber Hall from life

HEZEKIAH ANTHONY DYER, 1905-1914

Crayon portrait by Albert Steiner

SYDNEY RICHMOND BURLEIGH, 1915-1921

Oil portrait from life by Ellsworth Woodward

GEORGE FREDERIC HALL

No portrait

NATHANIEL WAITE SMITH, 1928-1934

Oil portrait by John R. Frazier

EDWIN AYLESWORTH BURLINGAME, 1935

Oil portrait from photograph by Wilfred I. Duphiney

JOHN GLADDING ALDRICH, 1936-1940

Oil portrait from life by Wilfred I. Duphiney

ROYAL BAILEY FARNUM, 1941-1944

No portrait

JOHN R. FRAZIER, 1945-1947

No portrait

GARRETT D. BYRNES, 1947

No portrait

Sydney Burleigh and Anthony Dyer served the longest terms as president. Burleigh when a young artist threw himself with whole-souled responsibility into making the Club a big factor in the life of Providence. He was not only a talented and versatile painter, he loved interesting things one could create with one's hands, he was broad in his tastes and generous in his kindly attitude toward his fellow painters. He served as president for seven years.

Dyer and Burleigh both had the affection of the entire membership and exercised welcome leadership; a memorial written for the Board at the time of Anthony Dyer's death voiced that affection, and the tribute is recorded here:

"Anthony Dyer, when a year out of college, joined the Art Club, in 1895. From then on, during an association lasting to his death on August 24, 1943, he had an important influence on the life of the Club.

"Within two years of joining he was elected to the Board of Managers, and he served thereon for 27 years. In 1905 he was elected president and re-elected for nine successive years. No other president has served the Club so long a term.

"His affection for the Club has always been strong. He was the life of many a Friday Knight; no Christmas show was com-

plete without his pungent wit and gallantry. For years he opened the Members' Night season with delightful accounts of the Dyers abroad. Many choice spots in his beloved Italy and France have thus become vividly alive to scores of less-travelled members. We have picked succulent artichokes in the garden by the river in Caudebec, and have sipped with him a companionable glass of wine on the terrace overlooking Sorrento Bay.

"Through all these years he was painting steadily, both at home and in Europe. Almost every year he drove his Cadillac aboard the *Rex*, the *Comte Savoie*, or some other transatlantic ship, with Mrs. Dyer and Nancy and his color boxes. And five or six months later they would return to Providence (always on the Holland-American line) with portfolios of water colors that breathed the loveliness of the skies and shores, the vineyards and hillsides and the cottages and streets of happy foreign people. These paintings had a wide market and few American painters are today represented in so many appreciative households. They are all distinctive and distinguished. The painter had a passion for the beautiful, — in its broad old-fashioned sense. He loved the sunshine, the far-off purple hills, the simple homes of peasants, holly-hocks and blue lakes. He also loved the sea. He did important paintings of the Mediterranean from picturesque olive groves. He painted the luminous gray skies and ocean off Newport and Edgartown. And during the past two or three war-years he discovered fresh qualities in the rolling hills of Vermont and New Hampshire. And always it was beauty that led him to paint.

"A life-long friend was Sydney Burleigh, and the two men had much in common. To paint attractive lovely things for people to live with seemed important to them both. From time to time little rebellions would rise among younger groups of artist-members. New forms of expression, new conceptions of "beauty" and new purposes in painting led to weird subjects, strange draftsmanship, novel techniques. In the Nineties "impressionism" was rampant and young painters took to squeez-

ing raw color in juxtaposed jabs on their canvases to get vibration and atmosphere. Both Dyer and Burleigh welcomed these rebellions within the Club, but neither one ever surrendered his conviction that the old-fashioned canons of beauty were the sound ones and that painting's function, so far as they were concerned, was to give pleasure to the beholder.

"Since Anthony Dyer's death last August there has hung over the mantel in the Club's reading-room one of his larger paintings, loaned by a member. It shows a far-off mountain range across a stretch of velvety moorland. It is beautifully painted, with sweep and feeling. Over the corner of the frame is hung the Club's purple palm in memory of our fellow-member and friend.

Providence: October 14, 1943

COMMITTEE"

THE CLUB LIBRARY

Books and periodicals on art subjects were not such common merchandise when the Art Club was young; the Public Library was yet to develop its important art department, the School of Design's splendid library was far in the future, Brown University had a small art department emphasizing the history of art rather than modern news and criticism, and the Athenæum's choice private collection was hardly accessible to daily usage by a group of painters. For a period of twenty years or so the Club subscribed to a variety of publications and its library committee carefully collected them and had many bound for preservation and reference. Hence you find on the Club's bookshelves in its library and in Dodge House long sets of art treasures of a few decades ago, bound mostly in substantial leather. *The Sketch* is there in 65 volumes, the German *Jugend* in 50 volumes, there are 32 years of the *Burlington Magazine*, twelve of the *Craftsman* and nine volumes of *Masters in Art*. *The Studio* in 52 volumes, *The Artist*, *Art et Decoration*, *Deutsche Kunst und Dekoration*, *Brush and Pencil* are in the Dodge House bookcases.

When the Club moved to its own quarters in the Breck Block it had a reading room and promptly subscribed to four periodicals, — *L'Art*, *The Portfolio*, *Art Amateur* and *Century Magazine*. In 1887, with funds not too plentiful, they paid \$75 for Racinet's *Costumes*, in 1931 they acquired *Hogarth's Prints*; these two publications were in recent years deposited with the Library of Brown University where they are accessible to club members.

The present list of periodicals runs to some ten weeklies, fifteen monthlies and three dailies. Most of the magazines are sent along to the hospitals, or are stacked for two or three years in Dodge House for reference.

Books written by Club members form the nucleus of a collection in Dodge House; among them are Norman M. Isham's *First Baptist Meeting House*, John H. Cady's *Maps of Rhode Island*, J. Earl Clauson's *These Plantations*, and Margaret B. Stillwell's *Pageant of Benefit Street*.

In recent years some of the literary guests of the Club have presented autographed copies of their books. Leonard Bacon gave three volumes of his poems, following a pleasant Friday Knight when he read from his poetry and wound up with an hour's chat by the Green Room fireplace.

THE CLUB'S ART COLLECTION

In addition to the portraits owned by the Club a substantial collection of works of art has been acquired through the Club's nearly seventy years. This collection includes, in round numbers, a hundred oil paintings, scores of water colors, prints, engravings and photographs, and some antique furniture. A card catalog of these possessions was made in 1940 by a committee headed by Chester L. Dodge, and this is kept up-to-date and available at the Club House office.

Many of these items have come as gifts from the artists or friends, many have been purchased by the Club.

BEQUESTS

The assets of the Club have been increased by five substantial gifts:

1914	Isaac C. Bates Bequest	\$5000.00
1924	John S. Sargent Bequest	1000.00
1938	Albert H. Whitin Bequest	4293.45
1939	Sydney R. Burleigh Studios, (tax value)	7760.00
1944	G. Richmond Parsons Bequest	1000.00

With the exception of Whitin, all the donors have been members well known for their devotion to the Club and its aims. Mr. Whitin's bequest came as a surprise; he had been a member for eight years from 1880 to 1888, but at the time of his death few members remembered him at all. He had lived in Paris for many years, but evidently his feelings for the old Club had been warm and lasting. John Sargent is remembered by many older members. He was an authority in steam engineering, and for many years was the inventive genius of the Providence Engineering Works at Fox Point. His bachelor days appreciated the Green Room and his quiet but discerning support of the old traditions of the Art Club made him many friends.

Memories of Richmond Parsons, giver of the last bequest, are warm in the hearts of all his fellow members. He once gave a talk to the Friday Knights on his experiences in Florida and that evening remains a red-letter event. From his frequent sojourns in the South he sent boxes of oranges for the Green Room table. His conversation at the fireplace was always sparkling and his love for the Club was contagious. One of his best friends, Judge Richard Lyman, liked to tell about Parsons' genius for conversation. The two left Providence at nine o'clock one morning in the Parsons' Franklin, bound for a Vermont week-end. As they left the garage, Parsons started the talk on some particularly pithy topic in which he was interested. All day the two men wandered off on by-paths of conversation, but when the car rolled up to the Vermont country hotel that afternoon

Parsons had steered the talk back, all the pieces fitted in, and he reached the climax just as they came to a stop at the inn door. Of course Judge Lyman was an exceptional raconteur himself; the two made a great team.

Other gifts to the Club besides money and houses have added to the cherished traditions. The Burleigh gift of the President's ring is one. It is a rare old Roman ring of yellow gold, and is used each annual meeting when the president takes the chair.

The bronze bust of President James S. Lincoln was given by a group of members in 1889. During the life of the Club a great number of gifts have been given by many generous members — furniture, books, clocks, the front-door lantern, toys, tiles and trinkets.

THE PROVIDENCE WATER COLOR CLUB

The Water Color Club began as the Art Club's foster child, in December of 1896, in front of the Green Room fireplace. Burleigh, Dyer, Stacy Tolman, Miss Abigail Cooke and Miss Gertrude Parmelee started it as a most informal organization without by-laws or records. Before the winter was over forty Art Clubbers and other painters had joined, had enjoyed the first of their annual suppers and "swap" nights, had put on their first annual exhibition, had sold a big handful of pictures and had had a lot of fun.

The Water Color Club recently celebrated its semi-centennial (in March 1946) with a lusty party and a three-act drama in the Art Club Gallery. Mrs. Gertrude Parmelee Cady, surviving member of the original group of founders, gave a talk on the history. After a half-century of field days in the country, of pageants, parties and picnics, of annual dinner parties, of swap parties and of annual exhibitions in the Club Gallery, the Water Color Club, Mrs. Cady said, is going strong, with a membership of a hundred-odd men and women, most of whom are Art Club

members but who keep their organization's own identity a separate thing. There was one time that the parent gave its foster-child some paternal admonition. It seems that in 1911 the Secretary of the Art Club Committee on Exhibitions wrote a formal notice to the Secretary of the Water Color Club "that all the pictures shall be passed upon by the regular Art Club Jury." Result was that after the Water Color Club Jury had judged the 1911 exhibition the Art Club Jury had a judging, and twenty-one pictures were rejected. This spanking, Mrs. Cady indicated, was needed and proved salutary. The busy life of the Water Color Club was summed up in one enthusiastic sentence:

"We have written poetry and plays, painted scenery, devised and made elaborate costumes and carnivals, æsthetic dance numbers and those not so æsthetic — all this interspersed with more instructive and elevating exercise such as music and motion pictures, travel talks, lectures, and much professional patter."

The Presidents of the Club since its inception in 1896 have been:

SYDNEY RICHMOND BURLEIGH	MRS. STEPHEN MINOT PITMAN
H. ANTHONY DYER	PERCY F. ALBEE
STACEY TOLMAN	MISS MABEL M. WOODWARD
FRANK C. MATHEWSON	GERTRUDE P. CADY
HUGO BREUL	MISS ELIZA D. GARDINER
GEORGE W. WHITAKER	AUGUST SATRE
ALFRED H. COMBE	GEORGE PATTERSON LOVE
W. STAPLES DROWN	C. GORDON HARRIS
ARBA DIKE SMITH	FRED WHITAKER
H. CYRUS FARNUM	MISS EDNA W. LAWRENCE
HENRY MATHIS	RAYMOND W. PERRY
MR. BURLEIGH (2d term)	HENRY J. PECK
STOWELL B. SHERMAN	

THE BONNET BOX

A group of men of the Club tried the experiment of a South County summer annex where members could put up overnight

and enjoy the woods and fields and shore — and a fireplace. The Bonnet Box, they called it. It was in the days before suburban trolleys and buses — 1899. On the north shore of Bonnet Cove in Narragansett's "Boston Neck" an old house was made available. It was a long way off — by train to Wickford Junction, change cars to the Pier and thence by buggy or carryall to the Bonnet.

A little account book with entries in Ned Frost's hand shows the cost of living in 1899: luncheon was thirty cents, beer was ten cents a bottle, cigarettes were a nickel (probably Sweet Caporals or Richmond Straight Cuts). Names of over-night users of the Bonnet Box noted in the account book were: Anthony Dyer, Ned Frost, Ben Briggs, John Sargent, Sydney Burleigh, Frank Mathewson, Ned Sanford, Will Greenough, Ned Burlingame, Jeffrey Hazard, Ned Delabarre, George Eiswald, Martin Kern, Walter Kimball, Henry Waldo Greenough, John Cross, Frederick Kinyon, A. A. Southwick, Ben Buttolph, Hippolyte Hubert, W. F. Keach and John Aldrich. Most of the men stayed only a night or two at a time. Frank Mathewson spent part of July and all of August, and Waldo Greenough was close second with two weeks in August and part of September. John Aldrich says that he and Burleigh painted there for a week or two at a time through two summers; he thinks that Isaac Bates offered the house to the Club members for as long as they wanted it, but that it was too inaccessible and was given up after a couple of seasons.

Four men of the Art Club staged a performance of *Cox and Box* before the Friday Knights on April 13, 1917. A repeat performance was immediately demanded as a Members' Night. The little play by Burnand with Sir Arthur Sullivan music, put on with impromptu properties — a screen, a table and a chair or two — proved a hilarious success. It was repeated again and again, groups outside the Club demanded to see it, its reputation snowballed to interstate proportions. In the fifteen years to 1932, when Edward Bixby died, the four men had given

eighty performances, mostly in Rhode Island, but also in Vermont, Connecticut, Massachusetts and New York. The fee charged by the cast was expenses and a rack of beer.

One memorable performance was given before eight hundred members of the Institute of International Politics at Williamstown; the fervent delight of this high-brow audience was a climax in the phenomenal career of the beloved group of amateurs.

The cast:

JOHN JAMES COX, a hatter
JAMES JOHN BOX, a printer
SERGEANT BOUNCER
ORCHESTRA (a piano)

Edward M. Fuller
Marshall B. Martin
Edward C. Bixby
John B. Archer



E. C. BIXBY



E. M. FULLER



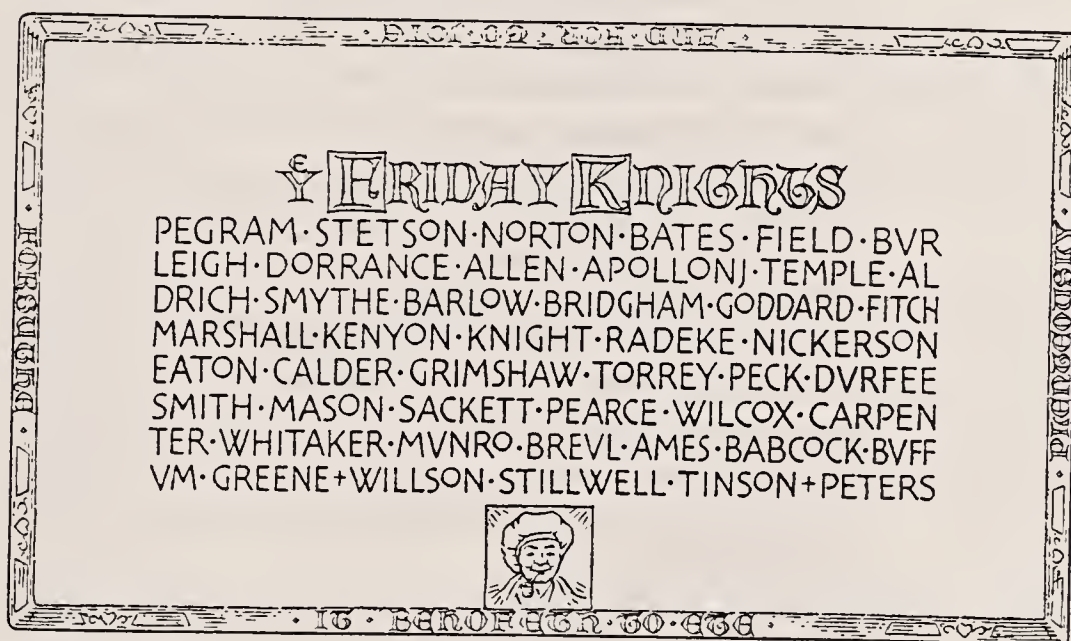
M. B. MARTIN

When the Club moved into Brick House the only habitable room available, except the little reading room and the tiny outside cabaret, was the Governors' Room. It was used primarily by the Board and committees, and member groups sat round the fireplace on sufferance. Ten years later the addition on the north side of the old house was built and the Governors' Room became the Green Room.

To enliven the walls of the Governors' Room the men of '87 lined the plate rail with their silhouettes, and with steins and beakers. The silhouettes were drawn on the plaster by means of

candlelight shadow; when the café was built Stephen Waterman devised a mechanical gadget that held the victim's head and shot an electric light at him. Thus the wall spaces all over the place became in the course of years densely populated. For the record a complete list of the silhouettes is given in Appendix D.

As to the beer steins, everybody was supposed to bring his own and was admonished to make it distinctive. There was a house-cleaning a few years ago, but a scrutiny of the plate rail shows many interesting steins still there. They have come from all over the globe, and they are varied indeed in shape, decoration and material — silver, pewter, glass, clay and porcelain. Some bear the initials of by-gone owners; one silver mug is engraved: Presented to H. Anthony Dyer on the occasion of his Tenth Anniversary as President.



THE GREEN ROOM TABLE

Built by the Art Workers Guild of Burleigh, Aldrich and Stetson circa 1887, it bears the names of forty-four prominent members of that year. (Pen drawing by Chester L. Dodge, 1947.)

If the Green Room table could talk it could a tale unfold. Sydney Burleigh's Thomas Street workshop made it in 1887. Charles Walt. Stetson engraved thereon, as on tablets of stone,

the names of the patriarchs. This figure of speech is not very good — the pine top of the table is far from stony, it has put up little resistance to the wear caused by generations of elbows and beer steins. The lettering of the names has had to be retouched two or three times, and even so the names and the carved design and quotation around the edge are not easy to distinguish.

We are indebted to Chester L. Dodge for the careful drawing given here.

The forty-four patriarchs of the table top are here briefly identified by Mr. John Aldrich, who helped make the famous table in 1887:

JOHN C. PEGRAM, lawyer
CHARLES WALT. STETSON, painter
LOUIS D. NORTON, painter
ISAAC C. BATES, merchant
WESLEY FIELD, business man
SYDNEY R. BURLEIGH, painter
COURTLANDT B. DORRANCE
EDWARD S. ALLEN, M.D.
ADOLPHO E. APOLLONJ, sculptor
WM. H. G. TEMPLE, Civil Engineer
JOHN G. ALDRICH, manufacturer (painter)
EUGENE L. SMYTHE, painter
JOHN NOBLE BARLOW, painter
JOSEPH BRIDGHAM, painter, teacher
WILLIAM GODDARD, "50 So. Main"
WILLIAM FITCH, lawyer
FRANK W. MARSHALL, illustrator, *Journal*
HENRY KENYON, painter
EDWARD B. KNIGHT, M.D.
GUSTAV RADEKE, M.D.
EDWARD I. NICKERSON, architect
FRANKLIN M. EATON, M.D.
ALBERT L. CALDER, druggist
JOHN GRIMSHAW, chemist
JOHN TORREY, lawyer
ALLEN B. PECK, accountant
SAMUEL DURFEE, manufacturer

SCOTT A. SMITH, engineer, writer
EARL PHILIP MASON, wholesale merchant
GEN. FREDERICK P. SACKETT, state official
WILLIAM PEARCE, retired, collector
DUTEE WILCOX, diamonds
CHARLES E. CARPENTER, architect
GEORGE W. WHITAKER, painter, teacher
WALTER MUNRO, M.D.
HUGO BREUL, painter
SAMUEL AMES, manufacturer
ALBERT BABCOCK, insurance
WILLIAM BUFFUM
PAUL GREENE
EDMUND WILLSON, architect
BENJAMIN W. STILLWELL, diamonds
EDWARD TINSON
JOHN M. PETERS, M.D.

Anyone who lives in a house for sixty years is bound to accumulate a store of things he treasures. We saw, in the inventory of Thomas Angell, the first householder on the Lane, how precious humble things may become.

In the case of the Art Club the old houses have gradually filled with things of more than ordinary interest. No wonder that several generations of members should have such sturdy affection for the Club. It is an interesting place, its old buildings have charm, its possessions are worthy and many have substantial value other than that of association.

THE PROPERTY EXPANDS

AFTER THE major operation of 1886 when the old home of Obadiah Brown was made into an art club the patient rested quietly for a whole decade.

In 1896, the club house again rang with hammers; more room would make the Club more useful and enjoyable. So a two-story addition was built on the rear of the old house. The original dwelling ended with the north wall of the Green Room, with a door leading into a wooden lean-to, and thence to the stable courtyard. The new plans now called for a major addition. The leaders in this expansion project were Sydney Burleigh and Architect Edward I. Nickerson with President Earl Philip Mason, *ex officio*. The romantic movement in architecture was strongly in fashion that decade and the addition showed one aspect of it. They chose for the two rooms — the “Grille”, now called the Middle Room, and the sky-lighted Studio over it, now the Library, — the scheme often termed the “Rathskeller style”. This called for the use in the Grille of heavy black beams exposed on walls and ceiling, with rough unpainted plaster above panelling of dark wood, surmounted by a plate rail for the display of beer steins. The mantel matched the rest, — huge black timbers with plain heavy shelf. The over-mantel was filled by a large canvas applied directly to the boarding; on it was painted a landscape by George Whitaker. The upstairs studio-library carried out the same heavy construction of mantel, beams and bookcases. On the first floor the old kitchen wash-house was made over into a “cabaret” without much structural change though the walls were burlapped and the old brick oven put out of commission.

Why the tastes of the 1890s ran so counter to that of Seril Dodge and Obadiah Brown who built and lived in the Georgian period of beautiful mouldings and dentils and delicate classic detail should not seem so strange; it was fashion that did it.

In that period there were some people who held to the traditional taste of their grandfathers in architecture and furniture. Pendleton and Marsden Perry and Richard Canfield were the three big Providence collectors in the 1890s, but they were a bit ahead of the popular movement of collecting antiques. Sydney Burleigh, as a young artist, held no particular loyalty to the Georgian traditions in furniture and architecture. He designed his own Fleur de Lis studio building in a style that was continental, romantic, Burleigh. He had designed much original furniture and had with the help of Stetson and Aldrich made tables, chairs and clocks, all individual in character. In his paintings he showed a marked independence in his experiments with water colors on tinted paper and with Rafaelli wax-oils. The new Grille addition was not the only part of the Club House that reflected this breaking with tradition. The gas fixtures were unique, — black pipes bent and twisted into ingenious coils. The dragon andirons and the carved table in the Green Room bearing the names of early members, the heavy oak table in the Cabaret mounted on a beer keg, the Cabaret settle with its Dutch peasant girl burnt in, — all showed that Burleigh and Hastings and Whitaker and Mathewson and the others that had a finger in it were out to have a good time with the club house regardless of the old fashioned taste of Seril Dodge in 1791.

One of the most striking features of the new 1896 addition was the plaster frieze in the Grille Room. The man who did the frieze was W. Granville Hastings the sculptor-artist member. The story of the modeling of the frieze has been told by a member who was an eye witness; Edwin A. Burlingame, one of the younger lay members, viewed the Hastings job with keen appreciation of his privilege of seeing it done.

It was a cold day in early winter when construction on the Grille Room had reached the plastering stage. The windows were not yet in place. Muslin filled the wall openings but this shut out little of the elements except, inconveniently, the light. The frieze was in a state of wet rough plaster when Hastings started in to do the low-relief modelling. He had an extra supply of wet plaster with which he built up parts of the work, but chiefly the modelling was drawing and manipulating the rough flat plaster wall. It was a chilly job and Burlingame acted as bottle holder. The result was that Hastings worked at fever pitch and did the whole frieze in one day.

The freshness and verve of the delightful bas-reliefs make the frieze one of the Club's most highly prized treasures.

The theme of these murals is apparently a loosely-knit saga of Bohemian life à la Hastings.

The plaster reliefs begin at the north door at the foot of the staircase. Here the frieze bears a large shield with scrolls, like a coat of arms, with the legend: "Providence Art Club built this Grille and Studio A.D. 1896, Earl Philip Mason being President." Westward on the north wall appears a roast pig on a spit in the huge roasting fireplace, guarded by a fat chef and two assistants, one turning the spit handle, another rolling out pastry. On the north side of the mantel is the figure of a menial paring vegetables over a bowl, south of the mantel is a courtier leading a regal lady. The south wall is decorated with a procession of jocund figures. First comes tripping a little band of the Muses. Then struts a hunter, then a saintly father, a jester vis-à-vis with Melpomene, a page bearing a boar's head, and finally musicians who continue the procession along the east wall leading to the Queen and the festive banquet board with its stuffed peacock couchant over the cabaret door. Then comes the King, or perhaps Falstaff, on a settle surrounded by musicians, and over the stairway cubby-hole a P A C crest with real crossed churchwarden pipes in person, embedded in the plaster. The side of the stairway has elaborate scroll work bearing this verse:



THE HASTINGS MURALS

Nobody has really seen the fascinating frieze in the Art Club Middle Room. The room is dark; daylight is scanty, the artificial lighting is inadequate and the black heavy woodwork absorbs what light there is. Also the frieze is modeled in very low relief and its shadows are delicate. People have walked through the room for fifty years and not seen the gay procession that wends its way around the four walls. Attempts to photograph the panels have



been made from time to time, with indifferent results. Finally, in November (1947), after fruitless appeals to more than one expert commercial photographer, I put the problem up to Harold Tanner, — a rank amateur who has gone crazy with a big Graphic camera. (His excellent shot of the Meeting House and Thomas Street is reproduced on Page 112.)

He spent hours in experiment; he finally had me on my head shooting high-powered flash bulbs from weird angles, while he perched on a step-ladder



with his camera. He made dozens of shots, most of them unsatisfactory. Finally he got some good ones and four are shown herewith. Certain portions of the frieze will probably never be successfully photographed; posts and beams interfere. But thanks to the pertinacity and generosity of Harold Tanner we may now get some adequate idea of the famous Hastings' frieze.

W. Granville Hastings was a designer in bronze for the Gorham Manufacturing Company. He was a clever draftsman and a competent sculptor.



In 1896 when he modeled the Art Club frieze he was a picturesque character and a jovial frequenter of the artists' fireplace group.

It would be of great interest to have Hastings' own explanation of the subject matter of his four walls of bas-relief, but no such record exists. At any event the frieze is a remarkably creditable work of art, executed with great skill and knowledge. Some day, when the Middle Room's darkness yields to the magic of modern lighting and the gay procession leaps into life, somebody will study the frieze and reveal a wondrous allegorical epic.

"Some hae meat and canna eat
And some wad eat that want it
But we hae meat and we can eat
And sae the Lord be thankit."

Some dozen years ago in 1936 the frieze was so dingy with forty years of smoke contributed by fireplaces, pipes and johnny-cakes, that the Board of Managers hired an expert to come from Boston to give the plaster a thorough cleaning. This helped much, but still the lovely frieze is not very discernible. Many bold suggestions have issued from time to time from the Green Room. An attempt was made to install a new lighting scheme, and a suggestion that brought on much debate was to have the figures of the frieze tinted. Some urged the use of brilliant colors, à la the Greek temples, to brighten up the dark walls. They presented the alluring picture of the peacock on the platter over the Cabaret door with its spreading tail picked out with blue and gold and the Queen of the Feast arrayed in royal purple.

After the grille and studio-library addition of 1896 the Club property stayed pretty much as it was for twenty years. Then in 1906 the New Haven Railroad began to build the tunnel across the north end of the Club lot and needed ten feet of the land. The Club was still leasing its property from Mrs. Hiram H. Thomas who lived next door at the corner of Benefit Street. The railroad wanted the land at once but the Club had a lease that did not expire for several years.

The three parties at interest got together. The railroad paid Mrs. Thomas her price for the club house and land, took the ten feet it needed from the north end of the lot, got a release from the Club from all damages that might be incurred by reason of the tunnel and handed the deed of house and balance of the land to the Club, without cost. Of course this was a piece of luck for the Club, but there were at the time many misgivings as to how much disturbance the tunnel trains would make, and for a while property values around the tunnel entrance were proble-

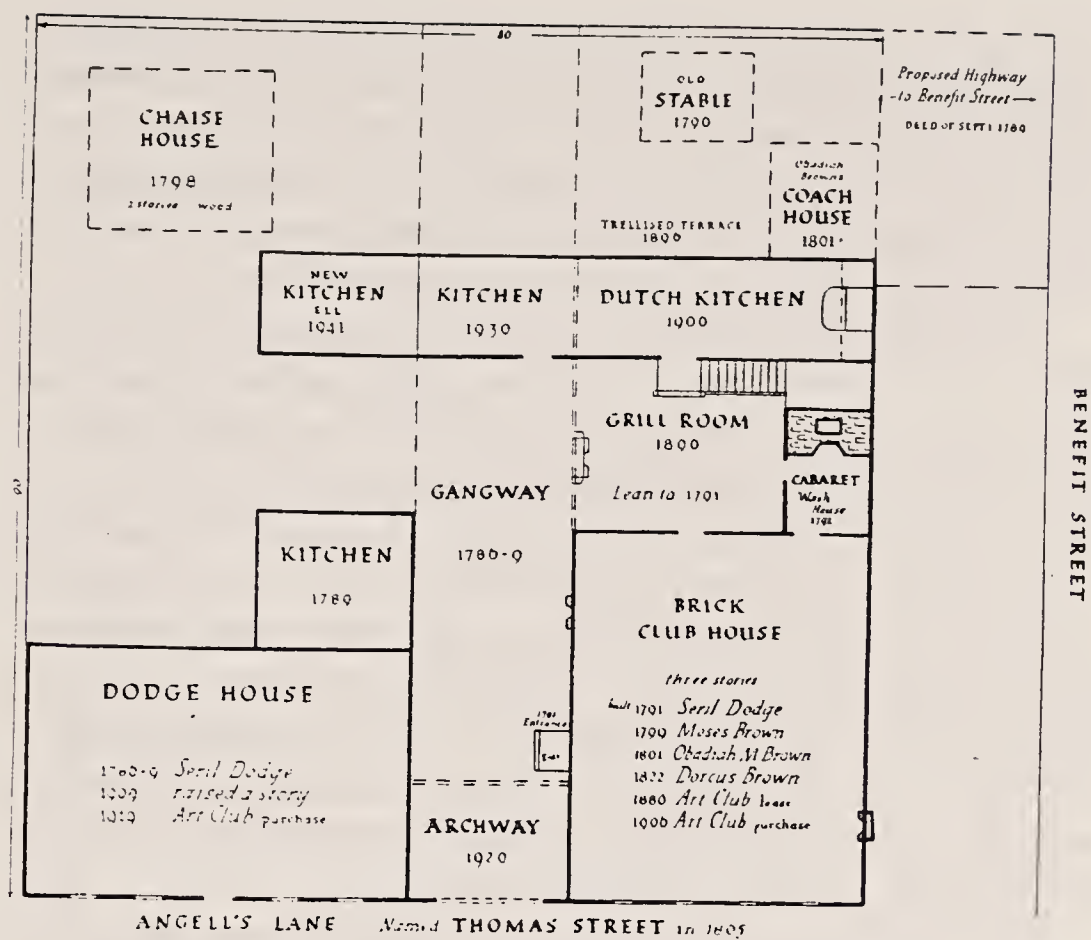
matical. However, the Club continued on its peaceful way without discomfort except for occasional freight-train periods of suspension of conversation at the head table in the Café.

The development of the Café across the back of the Club building is quite a story. The 1896 grille-library addition was on the site of the old stable courtyard of Obadiah Brown. Not all of this courtyard was used by the addition; in back of it was room for a terrace, and for a few years before the tunnel came it was used in nice weather as a sort of outdoor sitting-room where tea and chocolate were occasionally served. There were benches and a bit of trellis overhead. Entrance was from the club house cellar door. No railroad tracks at that time broke the view across the back lots to Shakespeare's Head and the Quaker Meeting House.

A latticed corner of the Grille Room had been equipped with a few dishes and a gas-ring, but this proved inadequate for feeding the Friday Knights. In 1906 when the railroad gave the Club its deed, a Dutch Kitchen was built across the back of the house. It was an attractive job. Panels of plaster set between curving half timbers were capped by a plate rail whereon copper and brass utensils stood. Architect Nickerson's daughter, Lyra Brown Nickerson, had a collection of Persian tiles. These she gave to the Club and they were set in the plaster panels. Anthony Dyer brought from Paris a delightful little group of toys made by a clever French toymaker. These toys took their place among the copper pots on the plate rail and behind them was painted a new group of silhouettes. Some of the French toys are still there.

The first cook-stove was a gas range across the east wall of the Café. Over it was a huge copper hood and everybody seemed to enjoy eating in the kitchen, — johnnycake smoke and all.

In 1930 the Café was enlarged, the copper hooded range was removed and a small kitchen was built on the west end. In 1941 the Café got to be so crowded that the membership authorized



THE ART CLUB PROPERTY

This sketch-plan is a calendar of property changes. In it you can trace by dates the progress of the construction that transformed the two houses built by Seril Dodge into the present Art Club plant.

a brand new kitchen ell. This gave room for a dozen more chairs in the Café, and the big kitchen made it possible to serve turkey to two hundred hungry Friday Knights at a Christmas Show. The kitchen and pantry with its battery of ovens and refrigerators and central serving tables and shelving were designed by Edwin Emory Cull and proved a great investment.

As for the rest of the club house the years passed without further alterations. Then in 1919 Dodge House was offered for sale by Mrs. Sidney Adams, the owner of Adams' Market which had occupied the house for thirteen years. Her price was \$15,000 and the Club could spare about \$5,000. However, the Club decided to purchase, and borrowed \$10,000 on a mortgage. In four years the mortgage was paid and a new brick archway was built to connect the two houses across the gangway. George Frederick Hall, Architect-President of the Club, designed the archway in the Georgian spirit of the old houses; old brick, palladian window and classic pediment brought Seril Dodge's two buildings together in pleasant harmony.

New steel beams were installed under the picture gallery in 1932 to make it safe for dancing parties and for the crowds at Christmas shows and costume parties; Albert Harkness was the architect.

In 1939 Mrs. Burleigh, in memory of Sydney R. Burleigh, gave a deed of the Fleur de Lis Studio building to the Club. The gift was made and accepted with the understanding that Mr. Burleigh's policy would be continued: that the studios be rented to artists so far as possible and that the rent charged would be aimed to cover costs of taxes and upkeep and repairs without attempt to make a profit.

The kitchen ell of 1941, with its expanding equipment, was the last of the property additions and alterations that have marked the development of the Obadiah Brown House since it became the home of the Art Club. Further changes have engaged the imaginations of the Board at various intervals; some of the suggestions have been the subject of warm debate and

one idea so startled the Board that they appealed to the Club membership for a vote that the east wall of the Green Room should not be moved. This was in January of 1929; the stock market was booming and somebody apparently got restless and proposed expansion. There never was any proposition to move the Green Room wall; but the Board evidently thought it a good time to check any such heresy. The members' vote was satisfactorily unanimous.

Other ideas have reached the stage of sketches and sometimes of blue-prints, but they have been filed away after calm deliberation. Removal of coat rooms to the basement has been discussed; this would create a duplicate Green Room or a restoration of the Obadiah Brown kitchen, or an extra café annex, or what not. Use of the first floor of adjoining Dodge House for a gallery open to the public was an idea that reached blue-print stage; Albert Harkness made the drawings and the Board debated the project for several months before filing the plans. John Hutchins Cady, in 1945, drew plans for restoration of the Brick House old entrance in the driveway, a new outside stairway entrance to the Gallery and the reclamation of the front sitting-room by taking out the Club's front door and putting back a window. The Board finally filed the plan without frightening the membership.

To expand or not to expand has been a question of perennial interest. The answer for a long period of years has been a conservative one.

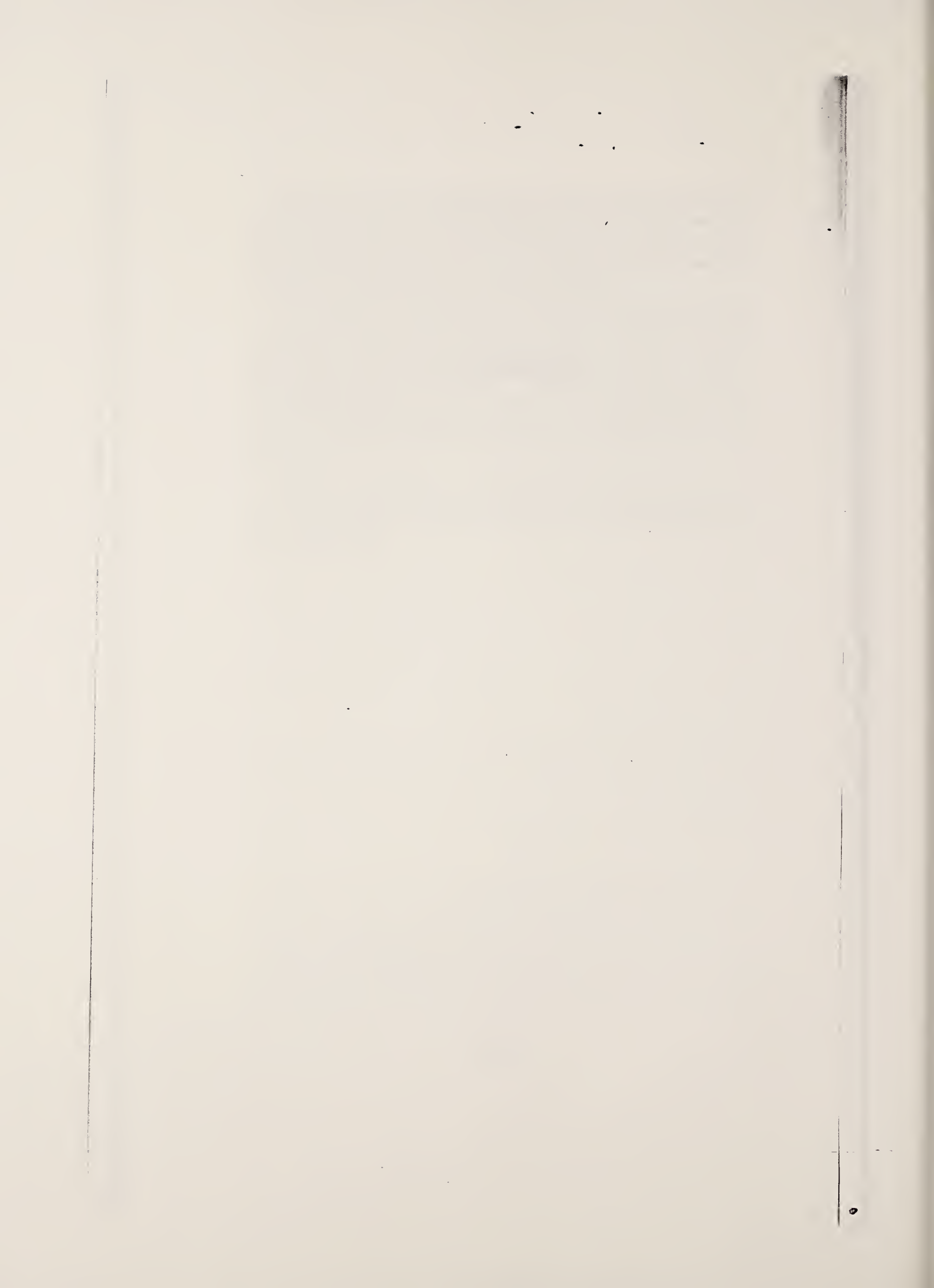
When the Art Club moved into the old Obadiah Brown house on Thomas Street it had a jubilee party, and President John Pegram made a stirring address. His concluding words are good to hear; they ring like a statement of faith, set forth not only for his own Art Club generation of the 1880s but for those who were to carry on after them:

"We have no debt, but on the contrary have made a healthy stride toward a permanent endowment out of our own resources; and secondly, we have done, are doing and intend to do, more fully and largely, a truly missionary work, that of cultivating in a utilitarian community a taste for the beautiful and a desire to aid and elevate that cultivation and taste."

The little Lane in Providence Plantations has come a long way since Thomas Angell's day. Up and down the ancient street echoes the tread of by-gone stalwart men — Thomas Angell, Moses Brown and Obadiah, Seril Dodge and Deacon Taylor. They helped build a city; their contribution was substantial and sound. They were succeeded by a group of men and women who felt that they, too, had a contribution to make to a city now grown up.

Surely it is right for us to think today that this community of ours and theirs is richer because of what has happened in that little street.

Appendix



APPENDIX A

THE GREAT SALT COVE

A LIST of some of the pictures and maps: source material from which the history of the Cove unfolds:

- 1803 Daniel Anthony's first map: MAP OF THE TOWN OF PROVIDENCE FROM ACTUAL SURVEY, by Daniel Anthony, 1803. Engraved by William Hamlin. Original is in Providence City Hall; facsimiles published by J. C. Thompson, 1887.
- 1818 THE COVE FROM THE NORTH: an oil painting of 1818 by Alvan Fisher. Owned by Rhode Island Historical Society.
[A half tone is in Field's *End of the Century*, Vol. II, p 550.]
- 1820[?] THE COVE FROM THE NORTH, prior to the building of the seawall and the railroad road-bed. Engraving, approximately 8" by 15", titled in French, German, Latin and English.
[In the library of the Title Guarantee Company of Rhode Island, collected by Mr. Ivory Littlefield.]
- 1823 Daniel Anthony's SECOND MAP OF THE TOWN. Original at Rhode Island Historical Society.
[A half tone is in Field's *End of the Century*, Vol. I, p 310.]
- 1829 VIEW FROM CANAL STREET LOOKING WEST. Oil painting, 1829, by George W. Harris. Owned by Rhode Island Historical Society.
[A half tone is in Field's *End of the Century*, Vol. III, p 589.]
- 1836 THE COVE FROM THE SOUTH, showing a seawall along the Steeple Street shore. Water color painting by Edward L. Peckham, 1836. Owned by the Rhode Island Historical Society.
[A rotogravure is in the Providence *Sunday Journal*, July 15, 1945.]
- 1844 PLAN OF THE CITY OF PROVIDENCE, by B. F. Moore, 1844. Drawn by N. B. Schubarth, Providence; engraved by Story & Atwood, New York. Shows the ferry of the "Boston Railroad" at India Point running to the "Stonington Railroad" and the Pawtuxet Turnpike. Cove Street and the State Prison are on the north bank of the Cove.
- 1849 VIEW OF PROVIDENCE, R. I. FROM THE SOUTH, 1849. Large lithograph, 20" x 40", by E. Whitefield, published by Whitefield & Smith, 1849. The title has an error; later prints corrected the "South" to read "North." Shows

- the Cove with divided basins, also the Providence & Worcester Railroad station on the east bank and the old Tefft New Haven Railroad station which was burned in 1896.
[Copy of corrected print in the safe deposit rooms of the Rhode Island Hospital Trust Company, collection made by Vice-President John H. Wells.]
- 1850 CITY OF PROVIDENCE, c 1850, showing the Cove as a circular sea-walled basin with a surrounding promenade. Large lithograph.
[Reproduced in American Guide Series: *Rhode Island*, pp 36-37.]
- 1860[?] VIEW OF PROVIDENCE, R. I., from the north shore of the Cove. Shows the old Tefft railroad station before the towers were built. Woodcut approximately 4" by 8".
[In the Ivory Littlefield collection.]
- 1860[?] VIEW OF PROVIDENCE, published by Charles Magnus & Co. New York. 7½" by 4". Reproduced as frontispiece in Stone's *Mechanics Festival*, 1860.
[The Rhode Island Hospital Trust Company has two copies; one is hand painted in water color.]
- 1870 THE CITY OF PROVIDENCE, 1870. Lithograph in color approximately 8" by 12", in the files of the Rhode Island Historical Society; removed from an unidentified book. Shows the Cove from the hillside near Prospect Terrace. The Cove has a tree-lined promenade.
- 1872 THE CITY OF PROVIDENCE, same view as in above 1870 lithograph, but beautifully engraved on steel without color, 9" by 5½". D. Appleton & Co.
[Copy in the Littlefield collection.]
- 1872 CITY OF PROVIDENCE from Smith's Hill. Woodcut, approximately 5" by 8" in *Gleason's Pictorial*, Chapin del., Schenk sc. Shows the east sea-wall and the Tefft railroad station with towers.
[In the files of the Rhode Island Historical Society.]
- 1877 THE COVE FROM PROSPECT TERRACE. A colored lithograph, 9" by 29", by J. H. Bufford's Sons, Boston; copyright G. A. Miller 1877.
[In the collection of the Rhode Island Hospital Trust Company.]
- 1877 CITY OF PROVIDENCE, R. I. from the north, showing in the foreground a roof observation platform on Cushing Street. Large lithograph, approximately 22" by 36", by Louis E. Neuman, New York; published by Burgett & Co., Boston and New York.
[Littlefield collection.]
- 1890[?] THE COVE AND THE TEFFT RAILROAD STATION; a photograph showing the Cove basin and the station with towers.
[A half tone is in Field's *End of the Century*, Vol. II, p 552.]

NOTE. The final filling of the Cove basin took ten years. In 1889 the three railroads, (the Old Colony, the New York & Boston and the Boston & Springfield,) agreed to build a new station in the center of the Cove. They would build overhead tracks with bridges and the City would build new highways with bridges. Filling the big area lasted from 1888 to 1892, the old station burned in 1896, the new station was ready in 1898 and the Cove was a thing of the past.

APPENDIX B

A LIST OF RHODE ISLAND PAINTERS AND SCULPTORS UP TO THE END OF THE 19TH CENTURY

THIS LIST of Rhode Island painters and sculptors of the 17th, 18th and 19th centuries is made from many sources. The simple purpose is to name all the artists, not now living, with a word or two identifying where and when they worked and what their field was.

The artists who won wide recognition, like Gilbert Stuart, Robert Feke and Washington Allston, appear in the several art dictionaries and there are books and monographs relating to some of them; the larger libraries all have index references to the famous persons.

The Rhode Island Historical Society *Publications* of July 1895 carries a catalog of the portraits owned by the Society, with notes on some of the painters. The October 1895 *Publications* contains "Notes on Landscapes in the Picture Gallery" and a letter about Rhode Island artists by John N. Arnold.

John Nelson Arnold wrote a 49-page pamphlet, *Art and Artists in Rhode Island*, (Providence 1905.) This has first-hand information about artists Arnold knew and worked with.

Henry A. Barker, editing the *Providence Magazine* issued by the Board of Trade, devoted two numbers to Rhode Island art and artists, February 1914 and March 1914. Included are valuable articles by John N. Arnold, George W. Whitaker, and H. Anthony Dyer.

William Alden Brown, in 1925, wrote an article for a pamphlet published by the Rhode Island Commissioner of Education, *Rhode Island Independence Day*; it is titled "The Past Quarter Century of Art in Rhode Island". Mr. Brown's knowledge of local painters and their work makes this a useful contribution.

Dr. Edward S. Allen wrote a *Memoir of Thomas Robinson*; it has a portrait etching by Charles Walter Stetson and was privately printed by the A E Club of Providence.

The Providence Art Club has scrap books from 1880, with printed catalogs of most of the exhibitions. The Club also has a collection of nearly 100 photographs of Rhode Island artists, mostly of Art Club members. A small but serviceable Art Club scrapbook deposited by Sydney R. Burleigh in the Rhode Island Historical Society, contains a complete set of catalogs of the Art Club exhibitions from 1880 to 1884, together with numerous contemporary newspaper clippings. Names of all artist members of the Art Club since 1900 are easily available in the annual Year Book published by the Club and

furnished to the local libraries. Files of the *Providence Journal* cover the exhibitions of the "Contemporary Artists", organized in 1945 and now maintaining a gallery in the Providence Arcade.

Inasmuch as the list ends arbitrarily with the year 1899, it omits a notable group of artists, now living, who were young people exhibiting work in 1899. This contemporary group would include Grace Albee and Robert H. Nisbet, who are both members of the National Academy, John G. Aldrich, W. Alden Brown, Gertrude Parmelee Cady, William H. Drury, Eliza D. Gardiner, Helen Mason Grose, Milton R. Halladay, and other Rhode Islanders who have a long and honored record and are still painting, drawing or modeling in 1948.

The list that follows will be at best partial and incomplete as to data, but it will perhaps serve as a rough-and-ready check-list that will be useful for further study.

Abbreviations:

PAC Providence Art Club.

RIHS Rhode Island Historical Society.

RISD Rhode Island School of Design.

When a place-name is not given it is assumed to be Providence.

ALDRICH, CHESTER HOLMES, b 1871 d 1937 in Rome. Director of American Academy at Rome. Brother of Richard and John G. Aldrich. Exhibited at PAC, RISD, and in Rome: water colors and drawings.

ALDRICH, RICHARD, d 1935 in Rome. Exhibited water colors at PAC, 1880. Brother of John G. Aldrich, later became famous music critic on *New York Times*.

ALEXANDER, FRANCIS, 1800-1880. Lived briefly at 146 South Main Street, Providence, 1826. Oil portraits in RIHS, Athenæum and private collections.
[Reference — *RIHS Publications*, 1895]

ALLSTON, WASHINGTON, 1779-1843. Newport portraitist, had pupils. The libraries have much source material in the art dictionaries and magazines.

ANDREWS, HELEN F. Studio, 2 College Street. Member PAC, 1883. Oils: outdoors. Pupil of E. M. Banister.

ANDRIEU, MATHUREN ARTHUR. Settled in Providence 1862. Painted panoramas and scenic work. "City of Providence" at RIHS (now lent to and on display at RISD).
[Reference — *Providence Magazine*, February 1914]

ANNABLE, GEORGE O. Sculptor, Providence, 1829-1887. Bust of President Wayland on Wayland Building, North Main Street front. Busts at Athenæum, churches and Swan Point. Was marble worker at Tingley Bros. with Batcheller and Hemenway. Studied painting in Paris and Rome but was not very successful as painter. Won prizes for cameo portraits.

[Reference — *Providence Magazine*, February 1914. *RIHS Collections*, XXII, 1929, by H. M. Chapin: "George Annable, Sculptor". *Yankee Stone-cutters*]

ANTHONY, MARGARET E. Exhibited at PAC 1883. Oils: still-life, flowers.

APOLLONJ, ADOLFO ENRICO. Sculptor. Member PAC 1880-90. Came

from Italy, settled in Providence; had classes in modeling. Married daughter of Joseph Banigan, the rubber-king. Returned to Rome 1890s. His bronze bust of James S. Lincoln, PAC President, was executed in 1888 and is on exhibit at PAC.

ARNOLD, CLARA MAXFIELD. Oils and water colors: flowers. Member Art Club 1890s. Member Water Color Club.

ARNOLD'S "1855 GROUP," John N. Arnold in an article in the *Providence Magazine* for February 1914 names the "1855 Group" as follows: Thomas N. Robinson [painted animals]

Marcus Waterman [fanciful orientals]

John N. Arnold [portraits, landscapes]

James Morgan Lewin [landscapes, still-life]

Frederick S. Batcheller [versatile, out-doors]

ARNOLD, JOHN NELSON, b 1834, d 1907. Portraitist, painter in oils—outdoors. Studio with James Lewin in Halsey Building across hall from James S. Lincoln in 1860s, then in Woods Building, 2 College Street. First year member of PAC. Arnold writes of "the 1855 group": T. H. Robinson, Marcus Waterman, James M. Lewin, Frederick S. Batcheller and himself.

[Reference — *Art and Artists in Rhode Island* by J. N. Arnold, Providence 1905, *Providence Magazine*, February and March 1914, *RIHS Publications*, October 1895]

ARNOLD, MARY E. First year member PAC, 1880. Did sketches and water colors; exhibited "Old Homestead," water color, 1883. Was later a frequent exhibitor at PAC.

AUSTIN, KATHERINE H. One of the PAC founders. Led a class in drawing at her house, Congdon Street. Among her pupils: Joseph Lindon Smith, Grace Channing Stetson, Richard Aldrich, John G. Aldrich. She exhibited little, but was active in PAC in 1880s.

BAILEY, ANNE E. Exhibited at PAC 1883, oil painting: "Peaches."

BANNISTER, EDWARD MITCHELL, b 1828, d 1901. One of the group in 1880 to found PAC. A good biography is in Whitaker's article in *Providence Magazine*, February 1914, where he calls Bannister "The Idealist." His oils are widely held; his "Under the Oaks" won Centennial medal in 1876.

BARKER, HENRY AMES. Son of Mayor Henry R. Barker of Providence; joined PAC in 1882. Chairman Providence City Plan Commission for many years. An amateur; he made many drawings and sketches, mostly of local topography. His imaginative pen-and-ink of the "Town of Providence in 1762" hangs in the Hope Club.

BARLOW, JOHN NOBLE, d c 1935. Painted in Providence, exhibited at PAC 1883, settled in Cornwall, England. Sent many oils to Providence; Tilden-Thurber sold many in the early 1900s. A noted landscapist.

BARNES, MRS. E. K. Exhibited water color sketch at PAC, 1881.

BARTLETT, JOHN RUSSELL, d 1886. Famous as Rhode Island's literary Secretary of State and as collector of rare books for John Carter Brown. He had six water colors hung in PAC Annual Exhibition of 1881: "California Geysers" and other scenes.

BARTLETT, T. H. Sculptor. Exhibited at PAC 1880s. Modeled the fireplace "Owl Panels" in terra cotta for PAC c 1887.

BATCHELLER, FREDERICK STONE, b 1835, d 1899, Providence. A marble cutter with Tingley Bros., in 1858; had a studio at 33 South Main Street. Painted landscapes. Whitaker termed him "The Romantic." Later studios in Woods Building and (1883) in Butler Exchange. [Reference—Arnold's *Art and Artists*; Whitaker in *Providence Magazine*, February 1914, p 138. *Yankee Stone-cutters*.]

BATTEY, CHARLES H. Son of Prof. Thomas J. Battey of Moses Brown School. Wrote and published poetry. Did sculpture and painted oils. Exhibited at PAC 1881. Had a studio at 2 College Street in 1880s and '90s.

BAXTER, ELIJAH, JR., b 1849, d 1939. Painted in Warwick and Providence. Studio at Old Warwick, also in Wayland Building. Had studio at Newport in 1925. Oils: landscape and sea. Paintings at RISD, Moses Brown School and PAC.

[Reference — *RIHS Publications*, July 1895, p 108]

BELCHER, MRS. HENRIETTA A. Exhibited oils at PAC, 1880s. One of the founders of PAC; signed as "Etta Belcher."

BLANCHARD, JOHN, 1875. Amateur painter, known for his oil portrait of "Thomas Howland," negro stevedore.

[Reference — *RIHS Publications*, July 1895]

BLODGETT, MARY W. Had a studio, with Martha Champlin, at 2 College Street in 1879-1882. Painted

water colors and oils; exhibited at PAC.

BLOOMER, JENNIE D. Taught at RISD in 1880s. Exhibited oils at PAC, 1882.

BOARDMAN, WILLIAM G., active c 1850. Contemporary of portraitist James S. Lincoln, he painted landscapes of Hudson River School; also portraits. Born in Casanova, N. Y., in early 1800s, he came to Providence in 1860s. Died here aged 80. Moses Brown School has a large oil landscape.

[Reference — Arnold in *Providence Magazine*, February 1914; *Art and Artists*, p 26]

BORG, SELMA. Exhibited oils at PAC 1880s. Native of Norway; she made her home with Dr. William H. Channing of Congdon Street. She wrote much, chiefly poetry.

BOWERS, SAMUEL J. Sign painter who did oil landscapes.

[Reference — *RIHS Publications*, July 1895, p 107. Providence Directory lists him in 1850s as a sign painter]

BRETON, SOPHIA. Exhibited water colors at PAC, 1881.

BRETT, W. V. Exhibited oil, "To the Milking," at PAC 1883. Water colors 1881.

BREUL, HUGO AUGUST BERNHARD, b Germany 1854, d Providence 1910. Early member of PAC. In 1883 had a studio in Butler Exchange. Prolific painter of portraits, figures, outdoors, animals. Portraits in PAC, Providence Public Library, Athenæum, Brown University, Providence City Hall, Rhode Island State House.

[Reference — *Providence Magazine*, February 1914, March 1914. W. A. Brown, *Past Quarter Century*, p 24]

BRIDGHAM, JOSEPH. Early member of PAC 1880; painted water colors chiefly and taught. With S. R. Burleigh he conducted PAC Sketch Class, 1880s. One-time president of Providence Water Color Club. [Reference — PAC records, 1880-90]

BROWN, DOROTHY HUNTER, d 1942. Water colors: still-life and portraits of children. Taught painting at Wheeler School. Held one-man shows at PAC.

BROWN, THOMAS L. Oils. Exhibited at PAC 1883: "The Ancient Mariner." In PAC Artists' Directory 1883, with address at 22 Potters Avenue.

BROWN, WALTER FRANCIS, b 1853, d 1929. Early member PAC. As a young man he did many pen-and-ink illustrations for Mark Twain and others. Later lived much in Italy. Two notable oils of "The Acropolis" are in the Brown University collection. Exhibited much abroad. PAC owns a large early oil, "The Rope Walk." In 1882 he exhibited at PAC as "a pupil of Gérôme and Bonnat."

[Reference — *Providence Magazine*, February 1914, p 115]

BROWNELL, CHARLES DEWOLF, of Bristol, 1822-1909. Noted for his imaginative oil painting "The Destruction of the Gaspee," presented by him in 1893 to the RIHS, and on exhibition now at John Brown House.

BUCKLIN, JENNIE W. Exhibited water colors at PAC, 1880.

BUFFUM, GEORGE A. Oils and water colors. Exhibited landscapes at PAC 1883.

BURLEIGH, SYDNEY RICHMOND, b Little Compton 1853, d Provi-

dence 1929. Prolific painter; water colors, oils and Rafælli colors. Member of PAC 1880-1929; President, 1915-21. Built Fleur de Lis studio in 1885. Studied with Campani in Rome and Laurens in Paris. Member Water Color Club; first president.

[Reference — PAC records, biography in *Old Market House*, Akerman-Standard 1927]

BURT, MRS. ANNIE T. Oils: landscapes, fruit. Studio at 187 Angell Street. Exhibited at PAC 1883.

CAMPBELL, MARY A. Exhibited water colors at PAC, 1881.

CANDA, A. O. Exhibited oil, "The Forsaken Smithy," at PAC, 1883.

CARPENTER, CHARLES E. Architect, charter member PAC 1880. Exhibited water colors at PAC 1880s. Later became member of noted firm of architects, Stone, Carpenter & Willson.

CARPENTER, ELLEN M. Exhibited oils and water colors at PAC, 1880.

CARTER, ELIZABETH. Teacher of water color painting at RISD, c 1880. Exhibited at PAC 1881 and had favorable press notices. Oils and water colors, church interiors, "Man in Fancy Dress," etc. Studio with E. C. Leavitt, 283 Westminster Street. Listed as professional in PAC Artists' Directory in 1881.

[Reference — Art Club scrapbook at RIHS]

CHACE, HARRIETT B. One of PAC founders 1880, with address 10 Thomas Street. Exhibited oils at PAC 1881.

CHACE, LILY D. Exhibited crayon drawings at PAC, 1881.

CHAFFEE, S. R. Exhibited pastels at PAC, 1881.

CHAFEE, S. ROSCOE. Elected as artist member PAC, 1884. His work not identified.

CHAMPLIN, MARTHA. Had a studio at 2 College Street, Room 46, in 1879-82, with Mary W. Blodgett.

CHAPIN, JOHN R., b Providence 1823. Active painter in early 1900s at Buffalo. Pupil of Samuel F. B. Morse. Specialized in military subjects.

[Reference — *American Art Annual*, 1907-8, p 328]

CHAPIN, LOUISE VALUE, (Mrs. Dr. Joshua B.), b 1814, d 1890. Portrait painter. Instructor of Tom Robinson *et al.* Her portrait painted by C. G. Thompson is at PAC. Mother of Marie Louise Chapin, q. v.

[Reference — *Arnold's Art and Artists*. Whitaker in *Providence Magazine*, February 1914, p 137]

CHAPIN, MARIE LOUISE, daughter of Dr. Joshua B. and Louise Value Chapin the painter. Portrait painter; had studio (1883) at 36 Olive Street. Exhibited at PAC 1880s. Portrait of S. G. Arnold at RIHS.

[Reference — *RIHS Publications*, July 1895]

CHASE, DARIUS. Had a studio in 1882 at 2 College Street, Room 47, on "the painters' floor."

COLEMAN, ANNA. Oil landscapes, water colors; had studio at 87 Williams Street. Exhibited at PAC, 1880s. She, with Kate Austin and S. R. Burleigh, took lessons of Dr. William Rimmer.

COMBE, ALFRED H. Designer of monuments and sculpture. Painted water colors. Member of PAC, 1880s; he was in the Artists' Directory of 1885 and exhibited at PAC.

Had an office at Exchange Street, later had partnership, Kimball & Combe. One-time president, Providence Water Color Club.

COOKE, ABIGAIL W. Member of PAC and Water Color Club, was a writer on staff of *Providence Journal*. Painted water colors. Wrote a magazine article about the Providence Art Club in *New England Magazine*, 1900. Known to many friends as "Tabby Cooke."

COOK, Miss H. M. Exhibited oils at PAC, 1880. Otherwise not identified.

CORNÉ, MICHEL FELICE, 1758-1845. Came from Naples, 1799, to Salem and Boston. In 1822 settled in Newport. Painted noted murals, frescoes directly on plaster. Dorr Mansion has handsome murals by him: "Bay of Naples."

[Reference — Antoinette F. Downing: *Early Homes of Rhode Island*]

CROSBY, THOMAS, JR., d 1947. Artist member PAC from 1918. Professor of English, Brown University Faculty. Painted water colors and exhibited often at PAC.

CROUCH, EMILY H. In PAC Directory of Artists, 1883, with studio at 2 College Street. Oils, flowers, fruit. Exhibited at PAC. Had an art school on Benefit Street.

[Reference — RISD: *Ms. History*, by Miss Elsie S. Bronson]

CUNLIFF, Mrs. C. S. Oils of flowers, etc. Exhibited at PAC in the 1880s. "Pansies" noted in 1883 exhibit.

DANIELSON, Mrs. GEORGE W. (See PECKHAM, ROSA F.)

DARLING, GEORGE CHANNING, d Providence 1938. Lapidary by profession; noted for black-and-

white cartoons; he gave readings, illustrating them by extempore drawings. PAC member 1910-1938. Exhibited at PAC; drawings, cartoons.

DAVIS, CHARLES P. Professional in PAC Artists' Directory of 1885; at Gorham Mfg. Co. Exhibited oils at PAC, 1885.

DECKER, HERMAN, c 1880. In 1882 he advertised as Decorative Artist at 209 Pine Street — "Designing and painting in oil and water colors and instructions given."

DE VOLL, F. USHER, d 1941. Prolific painter of oils, showed often at PAC, 1890s. Had a toy-store in the Arcade. Exhibited in New York and elsewhere. His paintings are widely owned in Rhode Island.

DONLE, A. J. In PAC Directory of Artists, 1883, at 65 Westminster Street. Exhibited jewelry designs, water colors at PAC 1880s. Also sculpture and carving.

DOUGLAS, ARTHUR. Exhibited oils at PAC, 1881.

DOW, CORDELIA. Exhibited oils at PAC, 1881: flowers.

DOW, MRS. KELSEY. Exhibited oils at PAC, 1881.

DOWLER, CHARLES. Sculptor. Exhibited at PAC, 1880: terra cotta portrait-medallion, etc.

DROWN, W. STAPLES, b 1856, d 1915. Providence painter in oils and water colors. Known for landscapes, many of England. His studio was in the Fleur de Lis. He exhibited much at PAC and is widely owned in Rhode Island. One-time president, Providence Water Color Club.

[Reference — Catalogs of PAC exhibitions]

DUNNING, ROBERT. Member of "the 1870 group" of painters. J. N. Arnold wrote in 1905: "The only ones left of my old associates are Marcus Waterman, George W. Whitaker, Robert Dunning and Elijah Baxter." Exhibited oils at PAC 1880: fruit, flowers. Lived in Fall River but shared studios in the Woods Building and painted there. [Arnold's *Art and Artists*, p 46]

DURFEE, CHARLES, b Tiverton 1793, d 1849. Portrait painter, son of Thomas Durfee, Chief Justice of Newport County Court. (His nephew Thomas was Chief Justice of Rhode Island.) Portraits at RIHS, may be seen at John Brown House. [Reference — *RIHS Publications*, 1895]

DYER, HEZEKIAH ANTHONY, b 1872, d 1943. Member of PAC 1895-1943, President ten years. President, Providence Water Color Club. Water color painter of wide reputation. Landscapes, marines; painted almost every year in Italy or France. Widely owned. Exhibited in New York, Boston and other cities. Also painted many murals for homes.

EARLE, AUGUSTUS. Painted in Rhode Island in early 1800s. Active in North and South America, 1815-1832.

[Reference — Arnold's *Art and Artists*, p 11]

EDDY, JAMES. Engraver. Exhibited at PAC, 1880.

EDDY, L. J. Exhibited at PAC 1880, oils. Otherwise not identified.

EDDY, SARAH J. In PAC Directory of Artists 1880s. Studio at Jamestown, earlier at 4 Bell Street. Oils: flowers, fruit, still-life, also noted for large oils of religious mystical

subjects, angels, etc. She also did some sculpture. Exhibited at PAC in 1880s. Wrote considerably; note her book on *Cats*.

ELLIOTT, JOHN, 1858-1929. Newport painter who lived much in Italy. Married Maud Howe of Newport. Boston Public Library has some of his oils.

ESSEX, ANNA. Exhibited at PAC, 1880, water colors.

EVANS, EVA CLEMENCE. Member of PAC from 1893 to her death in 1947. Noted for her painting on glass and metal. Skillful at craft of restoring clock-dials and glasses.

FARNUM, H. CYRUS, 1866-1925. Prolific painter in early 1900s; visited Algiers and did notable African brilliant out-door scenes. Studio at Butler Exchange. Widely owned in Rhode Island. Oils and water color. One-time president, Providence Water Color Club.

FENNER, MAUD RICHMOND. Painted and exhibited water colors at PAC during early 1900s. Wife of Albert Fenner, Jr., chemist and musician; member of PAC.

FEKE, ROBERT, 1725-1765. This noted portraitist is called "the first native American artist." Born at Oyster Bay, Long Island, in 1725, died at Barbados c 1765. Lived in Newport. Portraits by Feke are at Newport's Redwood Library and at RIHS.

[Reference — The libraries have much material written about Feke. For Rhode Island see *RIHS Publications* III, 2, for July 1895]

[Arnold's *Art and Artists*, p 5]

FIELD, HENRY. A charter member of PAC, 1880. Exhibited at PAC 1880s; oils. A business man, he painted considerably.

FIELD, C. WESLEY. Exhibited at PAC, 1880s; water colors.

FOSTER, CHARLES A., b 1817, Kingston, Mass., d 1886. Came to Providence 1850, contemporary of J. S. Lincoln; with Healy he studied under Alexander. Painted game, animals. Best known painting is Colonel Amasa Sprague's "String Team," 9 x 4 feet.

[Reference — *RIHS Publications*, October 1895]

GIFFORD, ROBERT SWAIN, 1840-1905. Lived in New Bedford but exhibited much in Providence. His work is in RISD and in many private collections.

GLADDING, KINSLEY C., b Providence 1801, d 1866. Painted many water color drawings of scenes in Providence c 1835. Several owned by RIHS, "Tockwotton from Fort Hill," etc.

[Reference — *RIHS Publications*, October 1895]

GLADDING, MARY E., c 1890. Portraits and landscapes. Her portrait of Judge Knowles is at RIHS. PAC member; exhibited water colors at PAC 1880s.

[Reference — *RIHS Publications*, July 1895]

GRAY, EDITH. Member of PAC, listed as artist in 1898. Her work not identified.

GREEN, CORNELIA E., b 1872, d 1901. Portrait painter in oils. PAC artist member 1897. Her portrait of Joseph A. Barker is at Providence Public Library. A number of her paintings are at the John Street home of her brother, Senator Theodore Francis Green.

[Reference — *Providence Magazine*, March 1914]

GROSS, MRS. L. J. Exhibited at PAC, 1884. Her address was given as 25 Lloyd "Street."

HALLWORTH, ROBERT E., d 1882. Painter. Had a studio at 2 College Street with J. N. Arnold *et al.* Vice-president of PAC, 1882. Oil, "The Fiddler" owned by PAC. The Club held a memorial exhibition for his family in 1882.

HAMILTON, E. W. D. In PAC Directory of Artists 1883, address RISD. Teacher of painting in 1886. Painted in oils: landscapes. In the collection of PAC is a small canvas: woodland scene.

HAMLIN, F., c 1800. Engraver. An engraving of the First Congregational Church on Benefit Street, showing the two towers before rebuilding, is in Mrs. Downing's *Early Homes of Rhode Island* and is ascribed to F. Hamlin. John Hutchins Cady believes the engraver was William Hamlin.

HAMLIN, WILLIAM, 1772-1869. Providence engraver, pewterer, maker of nautical instruments. Shop on South Main Street. One of his sextants, with well-engraved label, is at John Carter Brown Library. Several pieces of his handiwork are owned by his great-grandson, John Hutchins Cady: telescope, microscope, etc., also a collection of Hamlin pewter. [Reference — Charles A. Calder: *Rhode Island Pewterers*]

HAMMOND, JANE NYE, 1857-1901. Exhibited at PAC, 1881, water colors: flowers. More noted as a sculptor; she exhibited in Paris. PAC owns one of her plaster casts, Girl's Head, 1914 (over the Cabaret fireplace).

HARDING, CHESTER, 1792-1866. Portrait painter, a westerner, studied in Europe. Painted in Rhode Island in early 1800s. Portrait of W. Allston in Athenæum, of Nicholas Brown at Brown University.

[Reference — *Providence Magazine*, February 1914; Arnold's *Art and Artists*, p 11]

HARRIS, DR. EDWARD M. Physician at 138 South Main Street. Exhibited paintings at PAC in 1880s. Was active in club affairs.

HARRIS, GEORGE W., b 1829 d 1860. Painted Providence scenes; RIHS has several: Federal Hill across the Cove, 1829; Cheapside and Market Square, 1843; The Old Town House, 1860.

[Reference — *RIHS Publications* October 1895]

HASTINGS, W. GRANVILLE. See text, Chapter 20. Famous PAC frieze.

HAYES, JONATHAN. Listed in exhibition catalog at PAC 1883: "Cattle and Sheep" \$50. Possibly an error for G. A. Hays; otherwise unidentified.

HAYS, GEORGE ARTHUR, 1854-1945. Providence painter, early on Keith's circuit, painting scenery. In 1887 he painted scenery for Park Theatre, Boston, etc. Exhibited many years at PAC from 1888 to 1940. Noted for cattle in landscape. Oils and water colors.

[Information from his son, 1947]

HAZELTINE, CHARLES. Noted for tinted plaster casts which he sold chiefly in New York City. A talented violinist. Flourished in the 1890s, with studio in Providence.

HEADE, MARTIN JOHNSON, active c 1855. Portrait painter; came to Providence from Bucks County, Pennsylvania. Studio in Waterman

Building c 1855. Portraits, landscapes, etc. Portrait of Bishop Clark is at RIHS.

[Reference — *RIHS Publications*, July 1895. Arnold's *Art and Artists*, p 27]

HEALY, GEORGE P. A., b Boston 1813, d 1894. Noted portrait painter; J. N. Arnold compared him with Gilbert Stuart. Painted in Boston and came to Providence to do portraits. PAC 1895 Loan Exhibition had nine portraits lent by him. His portraits of President Francis Wayland and Henry Wheaton are at Brown University.

[Reference — *RIHS Publications*, July 1895. Arnold's *Art and Artists*, p 17]

HELLER, F. A., c 1880. Designer and medallist. Chevalier of the Legion of Honor. At Gorham Mfg. Co. in 1881. Exhibited at PAC 1881: panels, medallions, a portrait in metal.

HEMENWAY, CHARLES, d 1887. Sculptor. Worked at Tingley's marble works with Annable and Batcheller. His bust of Bishop Clark is noteworthy.

[Reference — Arnold's *Art and Artists in Rhode Island*, p 44]

HERKOMER, HUBERT. Famous Oxford University professor; portrait painter, visited Rhode Island and is represented by portraits at Brown University. He gave an evening lecture on Portrait Painting at PAC in 1882.

[Reference — *Providence Magazine*, February 1914, p 137]

HINCKLEY, C. L., active c 1824-28. Portrait painter, studio near Turks Head, Providence. Taught Jas. S. Lincoln. He appears in Providence Directory 1824, '26 and '28; Arnold

says he exchanged studios from year to year with Sanford Mason. Baxter said Hinckley eclipsed Mason.

[Reference — Arnold's *Art and Artists*]

HITCHCOCK, CHARLES, active c 1840. Painted well but sparingly, was father of painter George Hitchcock.

[Reference — *RIHS Publications*, October 1895. Arnold's *Art and Artists*]

HITCHCOCK, GEORGE, b Providence 1850, d in the Netherlands 1913. Famous as painter of Holland tulip fields. Graduate of Brown University 1872, Harvard Law 1874.

[Reference — *Providence Magazine*, February 1914. *Dictionary of Artists*]

HOLDEN, ANNE B. Listed in PAC Artists' Directory in 1883. Exhibited at PAC 1883, oil: "An Old Critic."

HOLZAPFEL, CHARLES G., c 1910. Scene painter at Talma Theatre. [Reference — *Providence Magazine*, March 1914, p 206]

HOMER, ELEAZER B., d Providence 1929. Practicing architect, graduate of MIT, taught there; came to RISD as Director. Member of City Plan Commission, etc. Artist member of PAC. His drawings were chiefly architectural.

HOPPIN FAMILY. Four brothers of this illustrious Providence family were artists: Augustus, Thomas Frederick, Courtland, and Washington. The last two were doctors and drew and painted as a pastime.

HOPPIN, AUGUSTUS, b Providence 1828, d 1896. Illustrator and

author. See his "Auton House."
PAC member.

[Reference — *Providence Magazine*
1914]

HOPPIN, THOMAS FREDERICK,
b Providence 1816, d 1873. Painted
under Delaroche; designed church
window in Trinity, N. Y.; colossal
bronze dog, Roger Williams Park.
Also did wood engravings.

[Reference — *Providence Magazine*,
February 1914; W. A. Brown,
Quarter Century, p 20; *Yankee*
Stone-cutters (1945)]

HUBERT, HIPPOLYTE L. Sculptor.
PAC member in 1890s. Bust of
Mayor Barker at RIHS. Bronze
statue of Ebenezer Knight Dexter
on Training Ground.

[Reference — *Providence Magazine*,
February 1914, p 124, 193]

HUDSON, L. Oils. Exhibited "White
Birches" at PAC, 1883.

HUNT, WILLIAM MORRIS. This
famous painter lived in Newport
c 1856, and exhibited at PAC.

[Reference — Tuckerman's *Book of*
the Artists]

ISHAM, NORMAN MORRISON, d at
Wickford 1943. Practicing archi-
tect. An eminent authority on Co-
lonial Period. Taught architecture
at Brown University in 1897 and
conducted an out-door class in
water colors. Lecturer at Brown
and at RISD. Author (with A. F.
Brown): *Early Houses of Rhode*
Island and *Early Houses of Connec-*
ticut; also *History of the Fabric of*
First Baptist Meeting House, and
Trinity Church, Newport.

JUGLARIS, TOMMASO. Of Turin,
Italy; taught painting at RISD c
1914. Had studio where he did
large murals.

[Reference — *Providence Magazine*,
February 1914 (with photograph)
p 123]

KENDALL, MISS L. S. Exhibited at
PAC 1882. Address, 48 Benefit
Street.

KENDALL, HENRY. Oils: landscapes.
PAC artist member. Exhibited
many large canvases in 1890s.

[A handsome landscape is in the
collection of John G. Aldrich who
knew Kendall]

KENDALL, OLIVER. Exhibited at
PAC 1880-4, oils. Address, 226
Pine Street.

KENYON, HENRY R. PAC artist
member in 1897. Painted large oil
landscapes. Lived much in Ipswich.
Exhibited often at PAC.

KING, CHARLES B., b Newport
1785, d 1862. Portrait painter;
studied in London. Has portraits
in Redwood Library, Newport.

[Reference — *Providence Magazine*,
February 1914; Arnold's *Art and*
Artists; W. Alden Brown, *Quarter*
Century, p 19]

KOHLHAGEN, FREDERICK. Sculptor.
Artist member of PAC in 1898.
Was with the bronze department
of Gorham Mfg. Co. Exhibited at
PAC.

LADD, SARAH W. Exhibited at PAC
1880; oils.

LEAVITT, EDWARD C., b Providence
1842, d 1904. Painter; pupil of J.
M. Lewin. Noted for his oils of
fruit and flowers. Member of PAC
1897.

[Reference — Arnold in *Providence*
Magazine, February 1914]

LEWIN, JAMES MORGAN, b 1836,
d 1896. Member of "the 1855
group" of painters. Painted out-

doors, flowers, etc. PAC member.
[Reference — Arnold in *Providence Magazine*, February 1914]

LINCOLN, JAMES SULLIVAN, b 1811, d 1888. A founder and first president of PAC; he was widely known as a portrait painter. In 1854 had a studio on South Main at Hopkins Street, later at 2 College Street. Painted nearly 4000 portraits. Many oil portraits in RIHS, Brown University, State House, City Hall. Self portrait at PAC.

[Reference — Arnold's *Art and Artists*; refers to a valuable sketch of Lincoln written by his nephew, Dr. Franklin C. Clark. Dunlap's *History of the Arts of Design*]

LOOMIS, WILLIAM H. Talented newspaper illustrator for *Providence Journal* in 1890s. Pen-and-ink. He was adept in etching on chalk plates from which the printing plates were made.

MACKINNEY, MRS. HERBERT G., active c 1880-90. PAC artist member; painted with Burleigh and Bannister. Oils, still-life, etc. Exhibited at PAC 1883 and sent work to other cities.

MALBONE, EDWARD GREENE, b Newport 1777, d 1807. A promising young painter well known by "The Hours" at Providence Athenæum.

[Reference — *Providence Magazine*, February 1914 (with photograph)]

MANATT, WILLIAM WHITNEY, active c 1890. Sculptor. Bronze bust of Professor Albert Harkness is at Brown University.

[Reference — *Providence Magazine*, February 1914, p 115]

MARSHALL, FRANK W. On *Providence Journal* Art Staff many years

as illustrator in pen-and-ink. Painted oils and exhibited at PAC where he was an artist member, to 1931.

MARTIN, HELEN DOAK (Mrs. Marshall B. Martin), d Rehoboth, Mass., 1946. Exhibited much at PAC, one-man shows of large water colors. With husband did murals and settings for hotels at New Bedford, Philadelphia, etc.

MASON, SANFORD, c 1820-47. Was established as a portrait painter in Providence c 1825. Contemporary and "competitor" of C. T. Hinckley (q. v.), and shared studios with him. Baxter wrote in 1895 that Mason was soon eclipsed, if not superseded, as a portrait painter by Hinckley. Mason taught James S. Lincoln. His portrait of "Oliver Hazard Perry" is in RIHS, probably a copy of Jason's painting.

[Reference — *RIHS Publications*, July 1895; also in October 1895, letter of J. N. Arnold]

MATHEWSON, FRANK C., 1862-1941. A prolific painter in water colors and oil; his landscapes, flowers and marines are widely known. Artist member of PAC; he held many one-man shows. Had his studio many years in the Fleur de Lis and at Matunuck, R. I. Represented by paintings in PAC, RISD and many private collections. One-time president, Providence Water Color Club.

MAURAN, AMEY DORRANCE. Exhibited at PAC 1880; oils.

McGARY, EMILY HARRIS. Married painter Jean Paul Selinger. Painter; in PAC Artists' Directory 1880-81, at 195 Broadway and (1882) Butler Exchange, where she taught drawing and painting. Exhibited at PAC, 1880s.

- METCALF, C. Exhibited at PAC 1880; oils. Not otherwise identified.
- MIELATZ, CHARLES F. W., active in Newport c 1880. Professional in PAC Artists' Directory, 1883. Exhibited at PAC 1883; oils.
- MILLER, FRANK H. Exhibited at PAC 1880; water colors.
- MILLER, MELVIN F. Exhibited paintings at PAC 1883: a sepia sketch and a marine.
- MILLER, OSCAR. An artist member of PAC 1898. Painted oil landscapes. Lived at Bristol Ferry. Exhibited much at Paris Salon. Widely owned in Rhode Island.
- MITCHELL, SOPHIA. In Artists' Directory of PAC in 1883. Exhibited at PAC, 1881 to 1884: water colors, out-doors. She was teacher of painting at a private school at 1 George Street.
- MORSE, ANNIE G. Exhibited at PAC 1880-81 to 1897; water colors. Address, 44 Benefit Street.
- MORSE, ISABEL. Exhibited at PAC 1881, water color portrait of a horse. Address, 44 Benefit Street.
- NICHOLSON, MRS. PAUL C., d 1947. Artist member of PAC from 1938. Noted for her needle-point portraits and figures.
- NISBET, H. A. Exhibited at PAC, 1880.
- NORTON, LOUIS D., d 1943. A nephew of Mayor Thomas E. Doyle. Illustrator and painter: pen-and-ink, water colors. Artist member at PAC. Exhibited at PAC 1880s. A resident of Providence, he removed in early 1900s to Maine where he lived in the woods near Kennebunkport. Illustrated many books. Made large murals for Odd Fellows' Hall in Kennebunk.
- O'CONNOR, JAMES. Exhibited at PAC 1880s; oils. In PAC Artists' Directory 1883. Address, 31 Shove Street, Providence. Nature sketches and landscape.
- OERTEL, JOHANNES, 1823-1909. Born in Bavaria, he came to Providence and had a studio, later became a preacher. He did bible scenes, also contemporary portraits. Mrs. Whitman said he was happier painting saints than in painting sinners. [Reference — Arnold's *Art and Artists*; *Providence Magazine*, February 1914]
- O'KELLEY, STEPHEN J. Professional sculptor; in PAC Artists' Directory 1881, at 4 Exchange Street. Exhibited at PAC 1880-81.
- O'LEARY, ANGELA, d Providence 1921. Water color painter; pupil of S. R. Burleigh. Studio in Fleur de Lis. Artist member of PAC; she exhibited one-man shows. A distinguished portrait of her by Carl Nordell is owned by PAC.
- OTIS, BASS, 1784-1861. Painted in Rhode Island in the early 1800s. [Reference — Arnold's *Art and Artists*, p 11]
- OWEN, GEORGE. Brother of Charles Owen of the Atlantic Mills; he studied with Tom Waterman and painted with him in Paris in 1861. Opened a studio in Boston and painted oil landscapes. Later came back to Providence for mill business. [Reference — Arnold's *Art and Artists*, p 37]
- PAINE, SUSANNA, b 1792, d 1862. Painter and writer. Her portrait of

Catherine R. Williams, a writer who died in 1872, is at RIHS. See her (rare) book: *Roses and Thorns*, or *Recollections of an Artist*. [Reference — *RIHS Publications*, July 1895]

PAUL, KATE E. Painted in oils and exhibited at PAC in 1880. Also in 1883: "Tin-top Grove, East Providence."

PECKHAM, EDWARD L., 1812-1889. Painted scenes of Providence in 1830s. RIHS has a collection of his pictures, valuable for landmarks of the town just before it became the City of Providence.

PECKHAM, ROSA F. A charter member and first Secretary of PAC in 1880. She married (1882) George W. Danielson, editor *Providence Journal*. Became vice-president of PAC. Painted in water color and oil: portraits and still-life. Before her marriage she lived on Snow Street and had a studio in Hoppin Homestead Building.

PEGRAM, JOHN C. President of PAC 1885-91; lawyer; painted oils as a pastime. Exhibited at PAC 1880.

PERKINS, CHARLOTTE A. Exhibited a *Sketch*, offered for sale at PAC 1883. She was a poetess; first wife of Artist Charles Walter Stetson. She drew the famous whale trademark "Soapine Did It."

PERRY, A. J. Painted in oils and exhibited at PAC in 1880. Address given as studio in Butler Exchange.

PHELPS, HELEN W., d in New York 1944. In PAC Artists' Directory 1883, with studio in Woods Building, 2 College Street. Painted in oil: figures, portraits, still-life. Elected member of PAC in 1883

she later removed to New York City but maintained membership till her death in 1944.

PHILLIPS, H. J. Exhibited at PAC 1881: water color landscapes.

PITMAN, HENRY. A first-year member of PAC 1880; exhibited oils in the first club show.

PITMAN, MRS. S. MINOT. See RICE, HARRIETTE L.

PITMAN, SOPHIA L., d 1939. Taught many years at Moses Brown School. Painted water colors and exhibited much: still-life, flowers. Member of PAC from first year 1880 to 1939.

PORTER, GEORGE M. Head-master of the Rhode Island School of Design 1882-83, he taught drawing in life class. Member of PAC 1880-81; active on the Board. Left Providence 1883.

POTTER, MISS E. D. Exhibited water colors at PAC 1880.

POTTER, HELEN P. Painted in oil and exhibited at PAC in 1883: "Greenings."

POTTER, MARY A. Listed in PAC Artists' Directory 1880s at 266 Benefit Street. Taught drawing and painting classes, probably at private school.

PRATT, HENRY C., b 1803, d 1881. Came from Oxford, N. H. and painted in Rhode Island in early 1800s. Later in New Haven (1823). [Reference — *Arnold's Art and Artists*, p 11-12]

REIN, EIMRICH. b in Norway, d 1900 in Italy. Charter member of PAC 1880. Married daughter of General Carpenter of Providence. Studio in Wayland Building, North Main Street. Painted oils: land-

scapes, etc. Large marine oil is at Moses Brown School, and J. G. Aldrich owns a wood-scene. Exhibited at Paris Salon, 1878. *Boston Herald*, December 19, 1880, says of him: "He has a number of charming studies of Norwegian and Norman life and landscapes."

RICE, HARRIETTE L. (Mrs. S. Minot Pitman), d 1930. Supervisor of art in Providence Public Schools. Artist member of PAC. Exhibited water colors, sketches at PAC 1897.

RICHARDS, MARY F. In PAC Directory of Artists 1883. Exhibited water color portrait and outdoor scenes. Studio in Woods Building.

RICHTER, GEORGE C., 1861-1944. Black-and-white drawings and etchings. Exhibited frequently at PAC.

RICHMOND, MRS. EVELYN KNIGHT, Water color painter. One-man show at PAC 1927. Moved to California.

RIMMER, DR. WILLIAM, 1816-1879. Celebrated sculptor and painter of Boston (Lowell Institute); conducted classes in drawing at Benefit Street old Normal School in 1870s. Taught Burleigh and Bannister. The Burleigh note-books of Rimmer's anatomy lessons are owned by John G. Aldrich.

[Reference — *Biography of Rimmer* by Lincoln Kirstein. Article by Whitaker in *Providence Magazine*, February 1914, p 139]

ROBINSON, THOMAS HARRIS, 1834-1888. Noted professional painter, associate in Vose Gallery, Providence; studio at Kettle Point; painted with Marcus Waterman *et al.* Purchased a farm in Algiers 1878.

[Article by Whitaker in *Providence Magazine*, February 1914. Dr. E. S. Allen: *Memoirs of Thomas H. Robinson*, privately printed for the AE Club]

ROSE, GUY. Painted in Providence in early 1900s, landscapes in oil. (Mrs. Rose also painted.) He exhibited and sold much in Connecticut; later moved to California.

ROSE, MRS. GUY. Painter; member at PAC 1897. Exhibited at PAC.

ROSE, EBEN. Painter in PAC Artists' Directory 1881, with address at Hoppin Homestead Building; in studio with Leavitt.

ROSE, HENRY F. Studio, Hoppin Homestead Building. Exhibited at PAC 1880s. Painted oils.

SACKETT, HARRIET S. In PAC Artists' Directory 1881; address at Leavitt's Studio, Hoppin Homestead Building.

SALISBURY, ELLA G. In 1879 had studio at 2 College Street. See also BLODGETT and CHAMPLIN (at same address).

SCHOENHARDT, HENRI. Sculptor. Bronzes in City Hall Park, Providence. Artist member of PAC in 1890s.

[Reference — *Providence Magazine*, March 1914, p 194]

SEARLES, K. H. Oil painter in 1880s; exhibited "White Dahlias," at PAC 1883.

SEAVERN, ALEXANDER H. Artist member of PAC 1890s.

SELINGER, JEAN PAUL, 1850-1909. Arrived in Providence from Munich 1880. Studios in Boston and Butler Exchange, Providence. Married Emily H. McGary; they both

painted and were active in PAC in 1880s. He was widely known for his portraits and landscapes in oil.

SIMS, ARTHUR E. While working in Engineering Department of Brown University as a mechanic in the 1920s he exhibited his oils frequently at PAC. Had a one-man show in 1921 and again in 1928.

SMITH, ARBA DIKE. Providence business man, joined PAC in 1880, married Eleanor Talbot, charter member. They both painted. He exhibited frequently; oil landscapes and marines, also water colors. One-time president of Providence Water Color Club.

SMITH, JOSEPH LINDON, 1863. Pupil of Kate Austin. Painted oils, landscapes. Exhibited much in Boston; became well known.

SMITH, SIBLEY C., d 1935. Landscape architect. Drew and painted. Lived in Providence, later in South County. Artist member of PAC.

SMITH, MISS S. P. Exhibited at PAC in 1883: still-life oil.

SMIBERT, JOHN, 1684-1751. The famous Colonial portrait painter, born in Edinboro, came to Rhode Island with Bishop Berkeley in 1728; settled in Boston. Two portraits of Rev. James and Mrs. McSparran are at RIHS.

[Reference — Much biographical material is in all large libraries. Also *RIHS Publications III*, 2, July 1895]

SMYTH, EUGENE L., 1857-1932. Well known oil painter: marines and landscapes. Artist member of PAC. Died in Chicago.

SOUTHWICK, ALBERT A. Artist member of PAC 1897. A designer at Gorham Mfg. Co.

SPENCER, JOHN C. Artist member of PAC in 1880s. Exhibited oils of fruit and flowers.

SPRINGER, CHARLES H., 1857-1920. Artist member of PAC 1897. Exhibited oils: figures, landscapes.

STAIGG, RICHARD M., c 1817-1881. Old-school miniature painter at Newport c 1850.

[Reference—Arnold's *Art and Artists*, p 18]

STETSON, CHARLES WALTER, 1858-1914. Born in Tiverton he came to Providence early and helped organize PAC. He painted much in oil and water color, also etched. His figures and imaginative landscapes were notable for their color. Whitaker called him "The American Whistler." He wrote art criticism and taught at PAC in 1880s. Married Charlotte Perkins; later married Grace Ellery Channing. Lived later years in Italy and exhibited much. Died in Rome 1914. [Reference — Articles in *Providence Journal*, December 1880. *Providence Magazine*, March 1914]

STEWART, FRANK M. Exhibited oils at PAC in 1882 to '84, marines: "Foggy Morning," "Fisherman," etc. Address, 19 Westfield Street.

STILLWELL, BENJAMIN W. A business man (with Dutee Wilcox, diamonds) he began in 1881 to exhibit at PAC: oil, landscapes. Five of his larger paintings are owned by his niece, Miss Margaret B. Stillwell.

STILLMAN, HARRIET WARE, Exhibited at PAC in 1881. Water color marines.

STUART, GILBERT, b 1756, d 1828. The famous portrait painter has noteworthy paintings in Providence. Portrait of "General Washington,"

commissioned by R. I. Legislature in 1800, hangs in the State House. Portrait of Benjamin West is in the Annmary Brown Memorial. The libraries have extensive biographical material. His life by G. C. Mason of Newport is noteworthy.

STUART, JANE, c 1810-1888. Daughter of Gilbert Stuart. She painted a portrait of him, taken from a miniature; it is in the Brown University collection.

[Reference — *Providence Magazine*, February 1914, p 115]

STUDLEY, AMELIA G. Exhibited oils in the 1880 show at PAC.

STURTEVANT, HELENA, d Newport 1947. Painter in oil: landscapes, marine, architectural and portraiture.

[Reference — *The Colony House*, 1931, by Frank H. Swan]

SWAN, EMMA L., d 1927. A pupil of Abbott Thayer, she painted in oil: flowers and fruit. In PAC Artists' Directory 1883, studio in Woods Building, 2 College Street. Exhibited frequently at PAC.

TALBOT, ELEANOR W. One of the founding members of PAC. Married Arba Dike Smith. Painted oils: figures, still-life, etc. Exhibited at PAC in 1883.

THOMPSON, CEPHAS G., senior, 1775-1856. Father of the painting family of Thompsons: C. Giovanni (National Academy), Jerome, and Marietta Tintoretta. Lived in Middleboro, Mass.

THOMPSON, CEPHAS GIOVANNI, 1809-1888. Member of National Academy. Born in Middleboro, Mass. 1809, son and pupil of C. G. Thompson. Studio in the Providence Arcade in 1832. From 1852

to '59 he painted portraits in London, Florence, Rome, Paris. Returned to New York in 1860. Portraits in Rhode Island include: Marie Louise Value at PAC; Sarah Helen Whitman at Athenæum; Senator Henry B. Anthony.

[Reference — *Providence Magazine*, February 1914, March 1914. Arnold's *Art and Artists*, p 15. *RIHS Publications*, July 1895, p 96]

THOMPSON, FRED, d 1946. Painter of water colors; exhibited frequently at PAC in 1930s and 1940s.

THOMPSON, JEROME, 1814-1886. Younger brother of C. Giovanni Thompson, N. A. They probably shared the studio in the Arcade, c 1832. Painted portraits.

THOMPSON, MARIETTA TINTORETTA. Sister of Cephas Giovanni Thompson, N. A. Her professional card, preserved at RIHS, reads: "Marietta Tintoretta Catherina Tin Ton Francisca Isabella Antoinette Thompson, Artist, Painter of Portraits."

[Reference — *RIHS Publications*, July 1895, p 109]

TOLMAN, STACY, 1860-1935. Widely known for landscapes, figures, portraits. Painted chiefly oils, also did red crayon portraits. Contemporary of Burleigh, Stetson, Whitaker, Farnum, Mathewson, Drown. Exhibited much at PAC, many one-man shows. President, Providence Water Color Club.

TORREY, M. LOUISE. Early member of PAC. Exhibited water colors in 1880s.

TYLER, JAMES G. Exhibited at PAC in 1885: marine in oil. Listed with studio at 65 Westminster Street (Butler Exchange).

VAIL, EUGENE LAWRENCE, 1857-1934. Married Gertrude Mauran of Providence who survives him (1947). Artist member of PAC in 1897. Lived in Venice and Paris. Painted notable Italian canal scenes. [Reference — A monograph published in Paris in 1937, well illustrated]

WALL, WILLIAM ALLEN. Lived in New Bedford but had a studio in Providence in 1880s. His oil painting, "Slate Rock," showing the rock before it had been buried, is at Moses Brown School. [Reference — *RIHS Publications*, October 1895]

WALL, WILLIAM G., b 1792, d after 1862. Born in Dublin, painted in Rhode Island in early 1800s. Did landscapes in oil. Famous for paintings of American views used on Staffordshire china by the British potters. Dr. Albert W. Claffin has much material about Wall and some examples of his work. [Reference — Arnold's *Art and Artists*, p 11; also many books on pottery]

WATERMAN, MARCUS, b 1834, d 1914. One of the 1855 group of Providence painters (see JOHN NELSON ARNOLD, supra). Painted large oils, distinctive and imaginative. Represented in many Rhode Island collections. [Reference — *PAC Manual for 1899* refers to a good description of his painting in *Boston Transcript*, April 1899. Arnold's *Art and Artists*]

WEIR, JOHN F. Noted painter, director of the Yale School of Fine Arts, member of the National Academy. Lived in Providence several years (his daughter is Mrs.

James DeWolf Perry), and was a familiar figure at PAC in the 1930s. He loaned his paintings for PAC exhibitions, but painted little in his late years.

WHEELER, MARY C., d 1920. Founded an art school on Benefit Street, which later became the present Wheeler School. Miss Wheeler studied painting in Paris and had a studio in France as well as in Providence. An early member of PAC, she exhibited frequently. [Reference — *Providence Magazine*, February 1914]

WHITAKER, GEORGE WILLIAM, 1840-1916. Called the "dean of Providence painters," for many years he exhibited much at PAC. He was one of the founders of PAC; had a studio in the Fleur de Lis and a gallery in his home at Fruit Hill. Taught in 1880s at RISD. Painted abroad, chiefly at Barbizon. Widely owned in Rhode Island. One-time president Providence Water Color Club. [Reference — His own articles in *Providence Magazine*, February 1914 and March 1914]

WHITE, EBENEZER, c 1870. Portrait painter; contemporary of James S. Lincoln. He did a series of oil portraits of Past Grand Master Masons, but they were lost in the Masonic Temple fire on Dorrance Street in 1897.

[Reference — J. N. Arnold in *Providence Magazine*, February and March, 1914. W. Alden Brown: *History Quarter Century*, p 22]

WILLIAMS, NATHAN W. Taught painting and established a course in the State Normal School, c 1878. Exhibited oils.

WILSON, MRS. A. B. Exhibited at PAC 1883: oil, "Lilacs."

WOODWARD, ELLSWORTH, d 1939. Taught painting with his brother William, at Newcomb Memorial College, Tulane University, New Orleans. Artist member of PAC from 1880s to 1939. His portrait of S. R. Burleigh is in PAC collection of its presidents' portraits.

WOODWARD, MABEL M., d 1944. Noted for her oils, especially coast and beach scenes, she was a frequent exhibitor at PAC. Member for many years of PAC and one-time president of Providence Water Color Club. Widely owned in Rhode Island.

WOODWARD, WILLIAM, d c 1920. Teacher at RISD (1883). Teacher

at Tulane University with his brother Ellsworth.
[Reference — J. G. Aldrich, 1947]

WORRALL, JAMES, c 1810. Came from Boston to paint the famous drop-curtain of the old Providence Theatre, between 1808 and 1812. Owned by RIHS the curtain is on view (1947) at RISD.
[Reference — *RIHS Publications*, October 1895. *Providence Magazine*, March 1914]

YOUNG, THOMAS. Portrait painter, c 1880s. Two of his portraits are at RIHS.
[Reference — *RIHS Publications*, July 1895]

APPENDIX C

The names of the exhibitors at the First Exhibition, May
11, 1880, as printed in the catalog:

OIL PAINTINGS

JOHN N. ARNOLD	ELLEN M. CARPENTER
ELEANOR W. TALBOT	MISS CROUCH
LOUISE CHAPIN	H. F. ROSE
ETTA BELCHER	WALTER MANTON
G. W. WHITAKER	MISS E. H. MCGARY
E. M. BANNISTER	MISS H. M. COOK
F. S. BATCHELLER	HENRY PITMAN
MISS A. WARE	SOPHIA T. PITMAN
MISS S. J. EDDY	K. E. PAUL
CHARLES WALT. STETSON	FLORENCE E. WRIGHT
ROSA F. PECKHAM	MARGARET E. ANTHONY
EIMRICH REIN	AMELIA G. STUDLEY
JAMES S. LINCOLN	MRS. C. S. CUNLIFF
E. C. LEAVITT	AMEY DORRANCE MAURAN
MISS A. COLEMAN	SARAH W. LADD
ROBERT E. HALLWORTH	J. C. PEGRAM
A. J. PERRY	C. METCALF
ROBERT S. DUNNING	SELMA BORG
EMMA L. SWAN	J. M. LEWIN
H. FIELD	OLIVER KENDALL
T. ROBINSON	E. BAXTER, JR.
MARC. WATERMAN	JAMES O'CONNOR
HELEN L. ANDREWS	

WATER COLORS AND CRAYONS

STETSON	C. WESLEY FIELD
WHITAKER	JENNIE W. BUCKLIN
BANNISTER	MARY GLADDING
MISS WARE	ANNA ESSEX
MISS PITMAN	MRS. LOUISA TIBBETTS
CHARLES E. CARPENTER	MRS. J. E. LORD
"M. L. C."	FRANK H. MILLER
A. J. DONLE	SYDNEY R. BURLEIGH
R. ALDRICH	M. WATKINS
MISS H. L. PHELPS	ANNIE G. MORSE
MISS E. D. POTTER	

SCULPTURE

T. H. BARTLETT	S. O'KELLEY
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APPENDIX D

THE ART CLUB SILHOUETTES

CUBBY

1. THEODORE F. GREEN
2. WILFRED I. DUPHINEY
3. DUDLEY A. WILLIAMS
4. CHESTER L. DODGE
5. WALTER O. HOLT
6. CHARLES G. CALDER
7. THOMAS CROSBY, JR.

CAFÉ

(North Wall)

1. RICHARD E. LYMAN
2. EDWIN A. BURLINGAME
3. SYDNEY R. BURLEIGH
4. CHARLES F. STEARNS
5. GEORGE F. HALL
6. FRANK C. MATHEWSON
7. WILLIAM C. DART
8. HARRY P. CROSS
9. STACY TOLMAN
10. ALBERT D. MEAD
11. G. RICHMOND PARSONS

(South Wall)

12. JAMES DEWOLF PERRY
13. ELEAZER B. HOMER
14. NORMAN M. ISHAM
15. GEORGE A. FREEMAN
16. GEORGE A. HAYS

17. NATHANIEL W. SMITH
18. WILLIAM B. GREENOUGH

GREEN ROOM

1. ADOLPHO ENRICO APOLLONJ
(with wreath—East Wall)
2. JOHN HOWARD APPLETON
3. ISAAC C. BATES
4. SYDNEY R. BURLEIGH
5. JOHN C. PEGRAM
6. COURTLANDT B. DORRANCE
7. CHARLES WALTER STETSON
8. EDWARD I. NICKERSON
9. GEORGE W. WHITAKER
10. GEORGE L. COLLINS
11. ROYAL C. TAFT
12. E. PHILIP MASON
13. CHARLES E. CARPENTER
14. EDWARD M. BANNISTER
15. WILLIAM GODDARD
(Under Stairs)
16. HUGO BREUL
17. WESLEY FIELD
18. FRANKLIN N. EASTON
19. WILHELM BRADFORD
20. JAMES S. LINCOLN
21. HALL CAINE
22. THEO HANFORD POND
23. HOWARD HOPPIN

CABARET

1. EDWIN A. BURLINGAME
(Over Door)
2. AUGUSTUS O. BOURNE
3. JOHN W. SARGENT
4. ALFRED L. LUSTIG
5. JOHN G. ALDRICH
6. ROBERT BONNER
7. CHARLES BURNETT
8. ALBERT A. SOUTHWICK
9. JOHN M. PETERS
10. BENJAMIN W. SMITH
11. WALTER H. KIMBALL
12. HANS SCHNEIDER
13. EDWARD B. KNIGHT
14. H. ANTHONY DYER
15. W. GRANVILLE HASTINGS
16. BENJAMIN F. BRIGGS
17. MARTIN W. KERN
18. STACY TOLMAN
19. FREDERICK W. KINYON
20. UNKNOWN
21. ELISHA H. HOWARD
22. JAMES M. R. TAYLOR

COAT ROOM

1. JOHN A. TILLINGHAST
2. STEPHEN WATERMAN

3. ELMER J. RATHBUN
4. IVORY LITTLEFIELD
5. EARL OF YARMOUTH
6. WILLIAM B. PEARCE
7. CHARLES P. SISSON
8. JOHN E. HILL
9. THOMAS B. RAWSON
10. RALPH L. FOSTER
11. HARRY A. W. HAYWARD
12. JEFFREY DAVIS
13. J. EARLE BACON
14. ELBERT HUBBARD
15. GEORGE L. MINER
16. HARRY H. GOSS
17. MILTON R. HALLADAY
18. GEORGE T. MARSH
19. JOHN B. ARCHER
20. MARSHALL B. MARTIN
21. EDWARD M. FULLER
22. EDWARD C. BIXBY
23. ARCHIBALD C. MATTESON
24. HAROLD G. PALMER
25. ELLSWORTH TORREY
26. JAMES H. DAVENPORT
27. ARTHUR D. TINGLEY
28. HAROLD B. TANNER
29. CAPT. GEORGE FRED TILTON

APPENDIX E

THE ART CLUB HONOR ROLL IN TWO WORLD WARS

WORLD WAR I

BUXTON, G. EDWARD, JR.
Lieutenant-Colonel

PALMER, HAROLD G., M.D.,
Captain, Medical Corps

DRURY, WILLIAM H.
Ensign, U. S. Navy

STURGES, RUSH,
Captain, Ordnance Department

GARDNER, GEORGE WARREN, M.D.,
Major, Medical Corps

WORLD WAR II

A framed scroll hangs in the Club reading room; it was executed by Chester Dodge and bears the following:

ART CLUB MEMBERS WHO SERVED IN THE ARMED FORCES OF THE UNITED STATES IN WORLD WAR II:

DAVID ALDRICH

BURGES GREEN

ZENAS R. BLISS

CONRAD E. GREEN

WESTCOTE H. CHESBROUGH

EUGENE KINGMAN

E. RUSSELL DAVIS, JR.

EDGAR J. LANPHER

WILLIAM H. EDWARDS

BANCROFT LITTLEFIELD

HAROLD J. FIELD

RICHARD S. MINER

EDWARD G. FLETCHER

CHARLES P. SISSON

HENRY B. GARDNER, JR.

ERIC STONE

J. PETER GEDDES, II

HORACE L. WELLER

ROBERT H. GEORGE

GUY W. WELLS

WILLIAM E. WILSON, JR.

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